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# PSYCHOTRONIC

Video®

**Leo Fong**  
MEETS BRUCE LEE!!!

**Cameron Mitchell**  
UNDERGOES PSYCHIC SURGERY!!!

**Royal Dano**  
WORKS FOR HITCHCOCK  
& HOUSTON!!!

**Al Adamson & Regina Carroll**  
MEET THE MANSON GANG!!!

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# PSYCHOTRONIC®



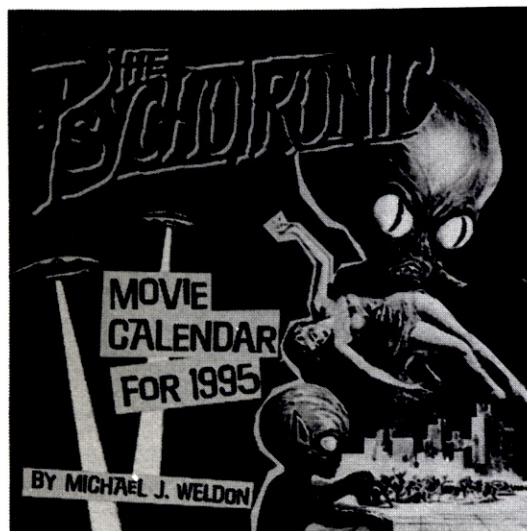
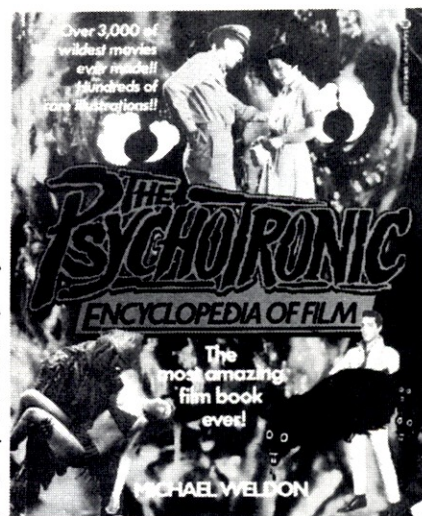
A MESSAGE FROM MIA

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1995

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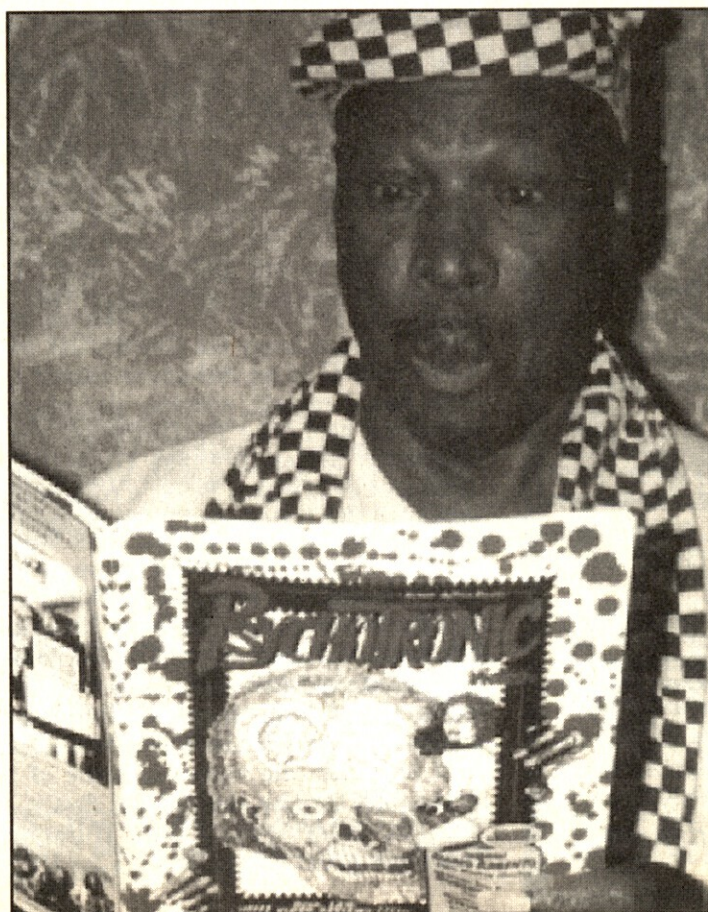
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*Rudy Ray Moore.  
Photos by Tom Rainone.*



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**ALL NEW!**  
in COLOR



**PSYCHOTRONIC®  
NUMBER NINETEEN  
Winter 1994**

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He's  
never  
been  
more  
**SHOCKING**  
Shocking  
Shocking



Enough bad things have been said about drive-in movie director **AL ADAMSON** to fill a book - but we like him anyway. PV brings you the whole story of Al (and his director father and actress wife). He's a real nice guy and who else directed a low budget movie on an outdoor set with actual outlaw bikers, actors playing American Nazis and Charles Manson followers as extras - all being fed chicken by (the real) Colonel Sanders!? David Konow (who interviewed Adamson) wants to hear from Adamson fans. Al Ryan (who interviewed the late **REGINA CARROL**) has written for Cinefantastique and other zines and wrote The Electric Witch (see ad). Both writers live in CA.

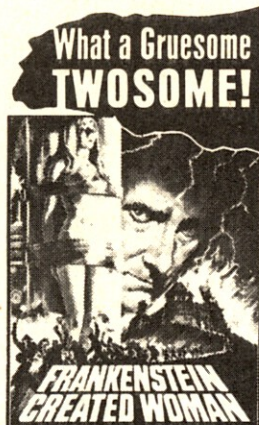
I've been a fan of the late great **CAMERON MITCHELL** for a long time. The one time major studio star had agreed to do an interview for PSYCHOTRONIC shortly before he was hospitalized. The interview never happened, but Beverly Hills based David DelValle, who knew Mitchell personally gave us permission to transcribe and print his excellent taped interview. The info about Mitchell's troubled personal life was not on the tape, but I think it helps explain why he took many of the roles he did. DelValle (**CULT PEOPLE**) offers a video tape of the interview, complete with choice film clips. It's a must for Mitchell fans (see ad).

**LEO FONG** is an Arkansas raised martial arts expert (and minister!) who has directed, written and starred in his own features (made in America and The Philippines) since the mid 70s. He even hired Cameron Mitchell three times! Fong's latest role is in **CAGE II**. Interviewer Michael Price, a columnist for the Ft. Worth Star Telegram, co-wrote the influential book Forgotten Horrors and is a musician (see Tunes From the Tomb ad).

**ROYAL DANO** was an excellent, easily to recognize character actor known for playing President Lincoln, Civil War soldiers and various backwoods Americans. The 71 year old Dano was bedridden with oxygen tanks nearby (and his first son had just died) but he insisted on going ahead with the phone interview he had agreed to do earlier. He reminisced about his WWII service in Asia, told jokes, sang, laughed and imitated the voices of some of the many stars he knew and the great directors he worked for. Sadly, Royal Dano only lived a few more months. Interviewer Justin Humphries lives in Lynchburgh, VA. He has more great things in store for PV readers too.



Like you've never been  
**SHOCKED,**  
**SHOCKED,**  
**SHOCKED BEFORE!**



Actors die all the time, but its hard to believe that certain actors that we took for granted because they always seemed to be around and working somewhere/everywhere are gone. Some good examples since PV started are: John Carradine, Joseph Cotton, Klaus Kinski, Anthony Perkins, Aldo Ray, Jose Ferrer, Fernando Rey - and now Cameron Mitchell. And then there's Vincent Price and Peter Cushing! You'll be seeing a lot more of Christopher Lee in the future. He is now officially the living international horror star.

After five years, our circulation has increased quite a bit recently thanks partially to (we love em, we hate em) - chain stores. If you have an independent local magazine, video, comic or record store that carries PV in your area, shop there or they'll go the way of drive-ins, LPs and Beta machines. If not, you might want to check out one of these greedy corporate monsters: BARNES + NOBLE, B. DALTON, BOOKSTOP, BOOKSTAR, BORDERS, DOUBLEDAY, ENCORE, HASTINGS, SHINDERS or TOWER (which has carried PV from the start). If you go to these places and they don't carry PV yet (or they're out because they didn't order enough) ask for the magazine buyer. Tell them you're rich (lie) and want to spend piles of money there if they'll just carry PSYCHOTRONIC. FINE PRINT or DIAMOND are good sources if they need help.

Have you noticed how many more magazines are out there - all covering the same (new) releases? I saw a whole display of Scream Queen magazines in a store recently. Things have changed a lot, haven't they? Who could have guessed when this zine started that we'd see a major movie about ED WOOD JR? It's real good too! So was the movie about Stu Sutcliff! And how about countless serial killer movies (and spoofs of serial killer movies)? The former USSR practically being run by the mafia? Dan Quayle planning to run for president? Elvis' daughter marrying Michael Jackson? A NAKED GUN star on trail for murder? A video clerk reviving the career of John Travolta? DeNiro playing the Frankenstein monster? Is all this stuff fascinating and exciting or is it simply- THE END OF THE WORLD!?! (Maybe we shouldn't have gotten a satellite dish after all).

And by the way, the all new PSYCHOTRONIC VIDEO GUIDE that we've been telling everybody would be published in the Spring, will be published -(this is hard to type)- in AUGUST.

## PSYCHOTRONIC® NUMBER NINETEEN Winter 1994

**THANKS TO:** Cameron Mitchell, Al Adamson, Regina Carrol, Royal Dano, Leo Fong, Jim Keenley, Kevin McDonagh, Cynthia Rose, Jim Lanza, The Insect Surfers, Armadillo, Capitol Cities, Desert Moon, Dreamhaven Books, Get Hip, Heroes World, Last Gasp, Tower, Ubiquity, Gordon Smith, Barry Monush, Hollywood Book and Poster, Frank Henenlotter, Cape Copy Center, Something Weird, Video Search Of Miami, The Sci-Fi Channel, TNT and USA.

**DEDICATED TO:** Martha Barr (maiden name Von Bickerstaffen) (92) - my Ohio grandmother.

**COVER:** Ad art (by Gray Morrow) for Al Adamson's SATAN'S SADISTS.

Some multi million dollar grossing movie hits from 20 years ago -1974.

BENJI  
EARTHQUAKE  
THE TRIAL OF BILLY JACK  
TEXAS CHAINSAW  
MASSACRE  
AIRPORT 75  
THE GROOVE TUBE  
MACON COUNTY LINE  
DEATH WISH  
FLESH GORDON  
IF YOU DON'T STOP IT  
YOU'LL GO BLIND  
RETURN OF THE DRAGON  
ANDY WARHOL'S  
FRANKENSTEIN (3D)  
THREE THE HARD WAY  
MEMORIES WITHIN MISS  
AGEE



J.D.K.

# PSYCHOTRONIC MAIL

## PAPA/BIRD

There's some Papa Oom Mow Mowin' in a new ad on French TV for the last Renault car, "Laguna." - **Sebastian Favre (Paris)** *Sebastian has a new music newsletter called Scorpio Risin' Nooze.* In England, the new LP, "Muppets Beach Party" includes summer hits including Papa Oom Mow Mow. I recently spotted a 60s surf compilation CD from Japan with "Surf Bird" by The Breakers. - **Mathew Goodman (Pinner, Middlesex, UK).** Have you heard, the bird is the word is being used to sell Kellogg's Corn Flakes on afternoon TV. - **Mike Monahan (Grand Rapids, MI).** **Hans Siden (Partille, Sweden)** sent the "Back In Space" CD (ATM) by the new Swedish group Papa O, including 2 versions of Papa Oom Mow Mow. Two Papa members were in The Spotniks, which had a 64 bit version of - Papa Oom Mow Mow.

A new advert on UK TV for Bird's Eye Crispy Garlic Chicken features a family suddenly going berserk to - Papa Oom Mow Mow. More importantly on this track, there's a filler program on Sky News featuring extracts from Movietone Newsreels. They turned up a clip labeled 1953 and we were taken to the gurning competition at the Crab Apple Fair in Egremont, Cumbria. The winner that year was, yes, that face, Papa himself. His real name is Taffy Thomas of Cockermouth. Mystery over. Pisser, eh? - **Paul Higson (Chorley, Lancashire, England).** *Pisser.*

On syndicated channels, a new recording of novelty hits is being advertised. It's the kind of commercial where supposedly everyday types, like doctors and construction workers mouth their favorite tunes for the camera. Papa Oom Mow Mow is the lead song, complete with a staged vignette of a bird-headed piano player. Will this never end? - **Richard Harland Smith (NYC)**

When I was growing up in Livonia, near Detroit, I can remember staying up late, tuning in to WKBO (Kaiser Ch. 50) to watch my favorite midnight madman - THE GHOUL! I must have been 12 or 13 at the time. And God - it was a blast! "Stay sick, turn blue, scratch glass, climb walls, but rememmmmmber... don't get caught!" - **Michael Massa (Thornton, Colorado)**

Yes, Son Of Ghoul is still on the air on Canton's WOAC TV -67. - **Mark J. Price (Canton, Ohio)** *This third generation TV horror host is doing a variation of what Ghoullardi (Ernie Anderson) created 31 years ago! And he probably plays Papa Oom Mow Mow frequently.*

## ROBERT CLARKE

The following Robert Clarke films are also available on video: FIRST YANK INTO TOKYO (Turner), THOSE ENDEARING YOUNG CHARMS (Critic's Choice), BACK TO BATAAN (Turner), FIGHTING FATHER DUNNE (Turner), LADIES OF THE CHORUS (Col.), IF YOU KNEW SUSIE (Critic's Choice), RETURN OF THE BAD MEN (Critic's Choice), THE FARMER'S DAUGHTER (CBS), DESPERATE (Turner). Also, strictly on a geographical note, although parts of it are probably "seamy," the proper spelling is SIMI Valley. - **Tim Murphy (S. El Monte, CA)** *The Seamy error (some thought it was a pun) was pointed out by proofreader Frank Uble, but.... Tom Weaver says Clarke also narrated FROM THE EARTH TO THE MOON (58).*

Great article on Robert Clarke. I congratulate Bob on a long and illustrious business career. THE HIDEOUS SUN DEMON's editor was Tom Boutross. Several other USC Cinema students on the crew went on to careers in Hollywood. Doug Menville, who played a cop and did technical work on the set, became a professional writer. Ron Honthannner, the cop killed by the demon in the old abandoned

warehouse, was quickly resuscitated, and went on to become assistant to the producer on GUNSMOKE. Cameramen Vilis Lapenieks and John Morrill both wound up as ASC cinematographers. Some years later Dick Cassarino appeared on TO TELL THE TRUTH as "the real Richard Cassarino, designer of monster suits." - **Robert C. Kirkman (Portland, Ore)** *Kirkman was associate producer and production manager of THE HIDEOUS SUN DEMON. Clarke himself called to say how much he enjoyed our 2 part career article/interview and added that his association with Jack Webb went back to the radio version of DRAGNET. He was frequently on the original b/w 50s DRAGNET TV show and the later 60s color revival. Clarke acted with all the golden age horror greats including Karloff, Lugosi and Chaney Jr. plus Peter Lorre and Vincent Price (on 50s TV shows). He might write a book about his personal experiences with all these horror greats of the past.*

## ARGENTO

My mom took me to see SUSPIRIA when I was 12 years old (what was she thinking?). Of course, I was blown away. Mom dug it too, but had a bad headache from the cool, demonic (but LOUD) Goblin soundtrack - one of the best ever! I remember seeing an ad for it on Saturday morning TV, at all places! It had a girl combing her hair facing a mirror where all you can see is the back of her head. She stops and turns around and has a skull





face! This was *not* in the movie and was probably filmed in the U.S. by the promoters. It's on the U.S. laserdisc, along with the Euro trailer. These discs are cut outs and can be found for under \$10! - **Brian Horowitz (Silver Spring, MD)**

Much of SUSPIRIA'S eye-popping colors can be attributed to Argento's inspired choice of shooting the film in 3-strip Technicolor, an apparently cumbersome technical process that was so hard to come by in '76 when Argento shot the film that by the time INFERNO was being planned there wasn't enough of the special film left to be shot! I also was disturbed by the negative sentiment about TRAUMA. The mainstream horror press must be sick of saying good things about Argento's work after they 'discovered' him in the 80s, so now's the time for the backlash. It's sadly typical for the media, even such a specialized media as cult and horror movie fans, to want to raise and tear down their own icons. - **Nicholas McCarthy (Purchase, NY)**

Ennio Morricone also composed the music for METTA UNASERA A CENA (which Argento wrote) - **Tim Murphy (S. El Monte, CA)**

Video Search Of Miami has just released SIMONETTI: HORROR PROJECT (91). It appears to be a TV special concert taped where TERROR AT THE OPERA was filmed. Simonetti and a group of musicians perform music from SUSPIRIA, DEEP RED, TENEBRE, DEMONS, OPERA and PHENOMENA. - **D.A. Beevar (Susanville, CA)**

In SUSPIRIA (an all time favorite), didn't Udo Kier play an expert in psychic phenomena consulted by Jessica Harper? I know he wasn't the blind piano player who is killed by his German shepherd. As for TRAUMA, it was AWFUL. No one is going to reevaluate that movie down the line. Hope Argento goes back to the supernatural and finishes the "Three Mothers" trilogy he began with SUSPIRIA. - **Jay Kent Lorenz (Biloxi, MS)** *Favio Buccì played the blind piano player in SUSPIRIA. This was also pointed out by Tim Murphy and Donald Farmer. By the way, the non Argento DEMONS 5 is aka MASK OF THE DEMON by Lamberto Bava.*

## WILLIAM ROTSLER

I especially enjoyed the William Rotsler interview. You might want to note that Debbie McGuire (THE GODSON) also appears in Russ Meyer's SUPERVIXENS, playing "SuperEula" (a reprisal/spoof of Rena Horton's role in MUDHONEY!). - **Erich Mees (Dunwoody, GA)**

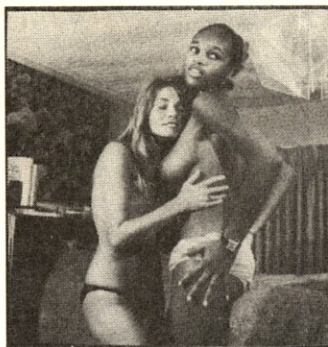
Kathy Williams is one of my favorite 60s/70s softcore sex movie actresses. She was in a number of fairly good adult features. My favorite Williams movie is Dave Friedman's THE RAMRODDER where she plays the Indian maiden Tuwana. I don't believe I've ever seen her in any movie made after 1974. - **Mike Turner (Colleemee, NC)**

LIKE IT IS was put out by some video label under the title PSYCHEDELIC FEVER. It also features the original theatrical trailer. - **Brian Horowitz**

(Silver Spring, MD) Another title for the LSD sex movie is probably THE ENORMOUS MIDNIGHT.

## STEVE JAMES

The late, great Steve James had a bit part in the movie TIMES SQUARE (81). - **Harold Pfeffer (The Bronx)** *Interviewer Shane Dallmann's name has two Ns.*



Debbie McGuire with Uschi

The two separate roles of the police Det. and the mayor of L.A. in L.A. BOUNTY were originally one single character, custom designed for Steve James, who was set for the job until production overtime on AMERICAN NINJA II trapped him in South Africa. We even shot promo photos of James and Sybil Danning. However, the upcoming comic book version of the movie sequel (RUGER: L.A. BOUNTY 2) showcases the character Major Washington Lyons and any resemblance to James is absolutely intentional. - **S. C. Dacy (Hollywood)**

## REVIEWS

It was quite comforting to see my project (SHATTER DEAD) nestled into your pages with all the other grindhouse wonders and wannabees. SHATTER DEAD was shot in Middletown, a small town in upstate New York. I don't know how this vicious rumor got started, but yours is the third publication to think that our location was Long Island. I'm very concerned because I don't want people to mistake this flick for a Hal Hartley film. The Daniel Johnson in SHATTER DEAD is not the same Daniel Johnson from DEAD BOYS CAN'T FLY. - **Scooter McCrae (Brooklyn)**

ALABAMA'S GHOST - Great flick! The only one in that lame-ass Elvira series on I.V.E. that I ever saw that was worth a fuck. Where'd this film come from? What planet? METAMORPHOSIS: THE ALIEN FACTOR played in Maryland (just outside Baltimore) at the historic Bengres Drive-In at last year's Fanex. Several cast members were in the crowd and every time one appeared on screen, several bursts of applause were heard. - **Brian Horowitz (Silver Spring, MD)**

Christine Martel (ADAM AND EVE) appeared in 17 Mexican films between 1955 and 1961 before (I think) getting married to a prominent Mexican and retiring from the screen. - **David Wilt (College Park, MD)**



Christine Martel

When EIN TOTER HING IM NETZ (HORRORS OF SPIDER ISLAND) was released in Germany (April, 29, 1960), at 81 1/2 mins., one critic wrote that it "hurts the moral feeling. To be refused." Another called it "primitive, unappetizing and a sorry effort." He also saw a "pornographic effect" in it. Since the 60s, in Germany, the movie has vanished completely. I saw the Sinister Cinema version which ran only 76 mins. It was filmed in Nicola, Yugoslavia. - **Andreas Pieper (Munster, Germany)**

When the GET CHRISTIE LOVE' pilot was shown on TV, it got me ordered to turn off the TV when my mother and grandmother overheard the beginning. Christie is in a park doing a stakeout to catch a rapist, who says



at knifepoint, "Alright you black slut, take your clothes off!" Of course, she karate chops him. A TV Guide article said Teresa Graves demanded time off in her contract to attend Jehovah's Witness conventions. I apologize for the sloppiness. I ended up doing much of this letter in partial darkness on a club bar. **Walter L. Lilly (Croton-On-Hudson, NY)**

My curiosity was so piqued by your review of Barry Mahon's SANTA AND THE ICE CREAM BUNNY (PV #17) that I simply have to have this film. **Rod Lott (Oklahoma City, OK)** Try Cape Copy Center (the two pg. all type ad in every PV issue).

The late H. B. Halicki was born in Western New York, so was a local celebrity when he returned to the area to film GONE IN 60 SECONDS II around Buffalo (in 89). Halicki and a photographer with the now defunct Courier Express (I was on the art staff) were talking at an abandoned factory when the special effects guys blew up a water tower. Something went wrong, everybody ran for cover and a telephone pole next to the tower fell on Halicki (killing him). It was only the second day of shooting. - **James Place (Buffalo, NY)** Place also sent an article about Halicki's blonde widow, Denise Shakarian Halicki, who has been "wrangling in courts over the multi-millionaire's estate." Shakarian and Halicki had only been married three months. She's the blonde girlfriend of O. J. Simpson's friend (and lawyer) Robert Kardashian and testified at the Simpson grand jury hearing.

According to the Sinister Cinema catalog, GHOSTS OF HANLEY HOUSE was made in Texas. - **Tim Murphy (S. El Monte, CA)**

TEENAGE STRANGLER (64) is finally getting its official hometown premier (Nov 17) on the big screen in Huntington, W. Virginia's glittering 65 year old picture palace, the Keith-Albee. Kleig lights will scan the skies and the original cast members will arrive in limousines for a red carpet premier followed by a champagne reception. - **John Witek, Deborah Novak (Huntington, WV)** This rediscovered regional JD classic (reviewed in PV #7) can be ordered from Something Weird. It turns out that its director was actually Ben Parker, whose credits include directing the new footage in MODERN MARRIAGE/FRIDGID WIFE (PV #15) and BOURBON ST. SHADOW/INVISIBLE AVENGER (PV #7) and producing SEX AND THE COLLEGE GIRL (PV #10)!

The "village" location for DINOSAUR ISLAND was on David Carradine's ranch. Dave was saying that he had just received another check for DEATH RACE 2000 and I mentioned that I had recently watched it on TBS. "So it was you," he replied, then thanked me for his royalties! - **Bob Sheridan (Culver City, CA)** Sheridan wrote and acts (as Buzz) in DINOSAUR ISLAND, now available in a slightly longer laser disc version. He says UNTAMED WOMEN (52) was watched for inspiration.

The director of THE DAY IT CAME TO EARTH and his wife Linda Bloodworth Thomason are TV producers, now known for helping their friend Clinton win the presidential election. Thomason also made VISIONS OF EVIL aka SO SAD ABOUT GLORIA (73), ENCOUNTER WITH THE UNKNOWN (75), THE GREAT LESTER BOGGS (75) and REVENGE OF BIGFOOT (79), all filmed in Arkansas. MEMOIRS OF A MADMAN has been retitled NATURAL BORN CRAZIES (by Amazing Movies). That should have been TEST TUBE TEENS FROM THE YEAR 2000 (pg 18).

## OTHER INTERVIEWS

Curtis Harrington (PV # 16) was informative and entertaining, but

IF YOU LIKED  
"YOUNG FRANKENSTEIN"  
YOU'LL LOVE  
"OLD DRACULA"



Color by Movielab  
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perpetuated an oft-repeated myth. Allison Anders is not the daughter of Luana Anders. Allison was born to a Kentucky secretary. Besides, could there be less physical resemblance? - **Wesley W. Voyles (Garner, NC)**. Luana appears in BORDER RADIO (84) which Allison co-directed. I bet they are related if only by marriage.

James Hong (PV #4) was also in the 1983 remake of BREATHLESS, as the grocer. - **Mathew Goodman (UK)**. A look at a the Something Weird trailer comp 70s TRIPLE XXX MOVIE HOUSE TRAILERS VOL. 3 confirms that Hong belongs in the ranks of name actors (including Aldo Ray and Cameron Mitchell) to have acted in a hard core porno movie. Hong was in CHINA GIRL (74). He played a sinister importer and Annette Haven starred. The very recognizable character actor was in CHINATOWN the same year!

I would like to know what Bill Warren's problem is. In my interview/article about Jeff Morrow (PV #16) he is quick to jump on the use of the word "novelization." My one and a half hour telephone interview was turned in to PSYCHOTRONIC and transformed into the piece that appeared. The indication was not to say that the THIS ISLAND EARTH novel came after the release of the film as true "novelizations" do. For sure the word 'novelization' could in this case be a poor word choice or even a simple typo. This is so much nit-picking on the part of Mr. Warren. It seems that in the entire piece he could find nothing good or find a major fact wrong with it so he jumped on something minor. - **Jim Knusch (Port Jefferson, NY)**

## OBITS

I spoke to Michael C. Gwynne, an actor friend of Tim Carey's who was one of the pallbearers at Carey's funeral. He told me that when the mourners gathered at Carey's home afterwards, his son Romeo read a speech from "The Insect Trainer." Tim once told me about some of the films he turned down in the last 10 years (including) REPO MAN (the character played by Fox Harris), THE GRIFTERS, AWAKENINGS, GODFATHER III ("I didn't want to go to Rome.") BLADE RUNNER and RESERVOIR DOGS (the Lawrence Tierney role). Romeo told me that Crispin Glover had visited the house several times, hoping to get Carey to play his uncle in a film. - **Tim Murphy (S. El Monte, CA)**

Steve DeJarnett (MIRACLE MILE) says that after TARZANA (77), Carey called him every day and talked for an hour or more and would not stop. This friendly stalking was typical Carey behavior. Supposedly, this is one reason Stanley Kubrick left for England. Apparently Coppola did want him for GODFATHER II, but Carey demanded an enormous salary and a private helicopter to fly him to the set. He was also rumored to be a member of the American Nazi party. - **Keith Bearden (Seattle)**

The picture (pg. 79) is a shot of Kay Aldridge (with Lorna Gray and Charles Middleton) from the followup to Gifford's serial, THE PERILS OF NYOKA (42). Gifford's serial, JUNGLE GIRL (41), loosely based on an Edgar Rice Burroughs story, was an enormous success, and Republic decided to do a followup release. The name "Nyoka" had been a Republic creation and rather than returning to Burroughs for another licensing fee, the studio simply abandoned the "jungle girl" setting and kept the Nyoka character. PERILS... went on to be an even bigger hit than JUNGLE GIRL. Aldridge is still very much with us, by the way, and enjoying her lingering recognition as Nyoka. I was the producer of Republic Pictures' special laser disc edition of PERILS... (now know as NYOKA AND THE TIGERMAN) which, in



addition to the complete 15 chapter serial on five sides, includes a trailer and, on the alternate soundtrack, a 300 min. narrative track by me, discussing scene-by-scene production of the serial, the actors, director and the history of serials. - **Bruce Elder (NYC)** Elder is also working on laser versions of several Michael Powell features for Voyager.

William Conrad was also the voice of Quake! - **Lance Laurie (E. Northport, NY)** Lance sent us a commemorative edition Quake cereal box.

Harry Morgan starred in the bizarre SO THIS IS NEW YORK (48), adapted from the Ring Lardner satire "The Big Town." Anita Morris had her one starring role in A SINFUL LIFE (89) as an alcoholic ex-dancer from the SONNY AND CHER SHOW. Like SHAKES THE CLOWN, it was massacred by the critics and cast into video obscurity, but is utterly hilarious. - **Michael Will (Montreal)**

I was glad to find out that the death of William Berger (born 1928) didn't go unnoticed in the states. He was a lovely person. He planned to do a book of letters to his many children and grandchildren. He worked with many European directors in his last years, often with fellow Austrian Peter Patzak. His final movie was for Jess Franco - who else? Before he died, he had to undergo several painful operations (he had bone cancer). He told me on the phone that his farm in Sardinia had also burned down. "Looks like I'm acting in a bad movie," he joked. He was a cosmopolitan, but wherever he went, his charming eccentricity always proved him to be an Austrian. - **Christian Kessler (Bremen, Germany)** Berger was better known to many people for his psychedelic drug days than his acting career. **RICHARD HARLAND SMITH** sent an account from the "Crimes And Punishment Encyclopedia." 38 year old Carol Berger (Lobravico) and her husband, then 46, were arrested during a well publicized drug raid by Italian police (who found a small amount of marijuana) at their 14 room Italian villa in August 1970. They (both U.S. citizens) were led away in chains. She died in October, isolated and still under arrest in a mental institution after an unauthorized operation. Berger claimed the bust was a frame up and blamed the Italian authorities (and the Nixon era State Dept.) for his wife's death, which caused an international scandal and petitions for an inquiry. Berger, who wasn't even allowed out for his wife's funeral, later went to trial and was acquitted.

#### ETC.

Yes, Gypsy Boots is alive and well in California and if you can reach him, he'll invite you to a meat free supper. He's 80. Alright! I was in a 1964 Crown Int. film, THE CRAWLING TERROR, with music by Dr. Fred Kopp and his teenaged sons. Dr. Kopp loved the fact that Rhino released the video and album soundtrack. I was 14 at the time. In 1959 I met George Reeves at a party in Pasadena, two days later he was dead. My mother was the former Elizabeth Gibbons, who modeled for Vogue and Harper's Bazaar from 1936-47. - **Paul J. Hanson (San Gabriel, CA)** Hanson is a guitarist/songwriter.



This is Francis Gifford

According to Wrestling Observer Newsletter, Andre The Giant was "only" about 6' 10." The 7' 4" height was an exaggerated figure (like Andre's height needed exaggeration, but that's wrestling for you). - **Mikael Andersson (Norrkopong, Sweden)**

Some more big/tall actors: 8' 9 1/4" - John Aasen (WHY WORRY), 7' 2" - WILT CHAMBERLAIN (CONAN, THE DESTROYER), 6' 11" - Big John Studd (THE PROTECTOR), 6' 9" - Pat McCormick (RENTED LIPS), 6' 8" Richard Moll (WICKED STEPMOTHER), 6' 7" - George Kennedy (DEATH SHIP), Andrew McLaglen (PARIS UNDERGROUND), Fred Gwynne (ON THE WATERFRONT), Jack O'Halloran (HERO AND THE TERROR), all 6' 6" - Hulk Hogan (SUBURBAN COMMANDO), Buddy Baer (AFRICA SCREAMS), King Kong Bundy (MOVING), Erland Van Lidth de Jeude (THE WANDERERS), Mike Mazurki (ALLIGATOR), Ed McMahon (FULL MOON HIGH), Forrest Tucker (CRAWLING EYE), Sunset Carson (SUNSET CARSON RIDES AGAIN), all 6' 5" - Al Lewis (MY GRANDPA IS A VAMPIRE), Max Baer (AFRICA SCREAMS), John Wayne (TRUE GRIT), James Stewart (HARVEY), Glenn Strange (JAILHOUSE ROCK), Richard Alexander (S.O.S. COASTGUARD), Rod Cameron (EVEL KNIEVEL) and Chuck Connors (HUMAN JUNGLE). - **Harold Pfeffer (The Bronx)** What's the deal with all these tall Irishmen?

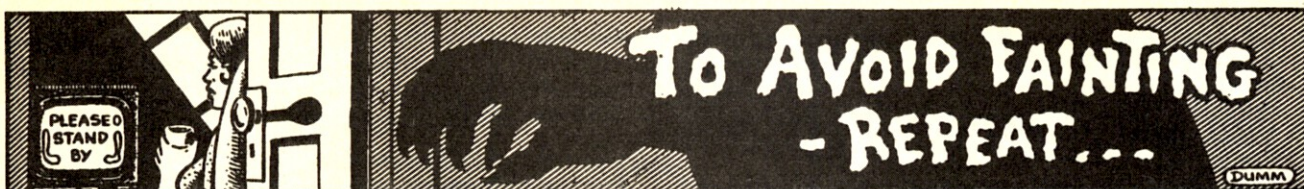
Lynn Lowry is a masseuse now, and also keeps her hand in acting. She is president of a small theatre group based in the San Fernando Valley, and among its members are Ray (BLOOD OF DRACULA'S CASTLE, BLUE SUNSHINE) Young and Michael (THE MAGNETIC MONSTER, GOG...) Fox. I do agree that the Lon Chaney postage stamp leaves a lot to be desired, but are you just joking when you say "somebody" got paid a lot? I'm sure you know Hirschfeld's work. - **Tim Murphy (S. El Monte, CA)** Donald Farmer says Lowry will be in his next feature (IMMORAL ACTS) to be filmed around Atlanta. And, yeah, I recognize Hirschfeld's work and I still think the stamp stinks. Some guy actually called here, upset, because I insulted Hirschfeld's reputation!

I really enjoyed your talk show! Friggin incredible! It's wild hearing someone on the radio who likes the same shit that you do. The Ramones, and Zappa and cool flicks. I'm going out tomorrow to find your book. - **Steve Woodlief (Columbia, SC)** The call in talk radio show is Alan Handelman's and I've been a guest many times over the last seven years answering questions about PSYCHOTRONIC movies of all eras and types. Handelman's show is syndicated (from WREX in Charlotte, NC) on 12 rock station throughout the South every Sunday night at 10.

I read in a book recently that you were once drummer for a band called Mirrors. Is this true? Are there any recordings I can procure? - **Roger Tadpole (Providence, R.I.)** Yes, and yes (see ad on pg. -). Since there are now CD comps of the late Peter Laughner, The Electric Eels and The Styrenes, all also from early 70s Cleveland, maybe Mirrors CD will appear some day too.

PV





MGM/UA is releasing laser disc box sets containing 50s sci fi features that were originally released by United Artists. #1 contains THE MAN FROM PLANET X (starring Robert Clarke), RED PLANET MARS (Peter Graves), THE MONSTER THAT CHALLENGED THE WORLD (Tim Holt and Hans Conreid) and IT!, THE TERROR FROM BEYOND SPACE (Marshall Thompson). #2 will be INVISIBLE INVADERS (Carradine and Agar), THE BEAST OF HOLLOW MOUNTAIN (Guy Madison and Patricia Medina), THE MAGNETIC MONSTER (Richard Carlson) and from Hammer in England, THE CREEPING UNKNOWN aka THE QUATERMASS EXPERIMENT (Brian Donlevy). Incredible, or what?

A new double Harryhausen laser disc from Col/Tri Star has IT CAME FROM BENEATH THE SEA with 20 MILLION MILES TO EARTH. They've also released FIRST MEN IN THE MOON on laser.

Paramount/Gateway has released the (fairly obscure) Toho Japanese features THE LAKE OF DRACULA (71), THE EVIL OF DRACULA (75) and the disaster epic ESPY (74). John Woo Hong Kong action classics are getting easier to find in America. Look for A BETTER TOMORROW (Republic), THE KILLER (Fox Lorber), HARD BOILED (Criterion laser, with audio commentary) and the American HARD TARGET (MCA).

Two recommended recent releases (that we saw in theatres in Manhattan) are now on tape. Check out JACK BE NIMBLE (Triboro), from New Zealand (it's amazing!) and CRONOS (Vidmark) from Mexico. Also look for Sam Fullers NAKED KISS and SHOCK CORRIDOR from Home Vision (or on laser from Criterion at reduced prices).

More from Republic's Lumiere line are only \$9.95 (but are EP mode). New releases include the Hammer films SCARS OF DRACULA and TO THE DEVIL - A DAUGHTER. Re-releases include DEMONS OF THE

MIND, THE WICKER MAN and THEATRE OF DEATH. Lumiere is also releasing Ed Wood's JAILBAIT, PLAN NINE and NIGHT OF THE GHOULS on laser discs!

SOMETHING WEIRD should have its first complete video catalog ready by now and it should be a monster. Call (206) 361-3759. SINISTER has great annual catalog for years. Call (503) 773-6860. Readers in Europe are advised to get in touch with Kim Hansen at ILEX PRODUCTIONS and request their catalog. ILEX has an extensive list of hard to find uncut horror, exploitation, mondo and music videos from around the world. Most tapes are subtitled or dubbed in English. Box 4008, 800 04 Gavle, Sweden.

James F. Buffington (Box 178, Northfield, Ohio 44067) sells an annual VIDEO SOURCE GUIDE for \$6. It's just a (long) list but it tells you how to contact 100s of American mail order video companies and what they specialize in. SWEET MAGIC offers great looking dubbed British version VHS prints of many Euro horror movies by Franco, Rollin, Bava and others. Several of their Redemption label releases (all with nice color boxes) from England are reviewed in this issue. PO Box 164211, Miami FL, 33116.



Peter Breck and "nymphs." — SHOCK CORRIDOR

THE STRAND (S.F.) has the best movie deal in the USA. See great triple bills for 99¢ (!) before 2 PM. Bills change every two days! About 90% of the movies are PSYCHOTRONIC and many are NOT on video. Many great film series are already done by the time we get a chance to plug them, but keep your eye on what's playing at THE FILM FORUM (NYC) and THE ROXIE (S.F.). They both had incredible Tod Browning/Lon Chaney series this year. THE DREXEL in Columbus had another of their Horror Marathons in Oct. You could have seen MEET THE FEEBLES and the recent DELAMORTE DELAMORTE on a big screen. THE COOLIDGE CORNER in Brookline, Mass is another one I wished I lived near. Meanwhile Manhattan's



THEATRE 80 (which I did live near) is now presenting live plays. UGGH!

Frank Henenlotter has directed a video by the (brain damaged rap group) Crustified Dibbs (on Jive). It might not be easy to see the video for "Bloodshed Hua Hoo" but it already made it to #39 on The Box. It features a student becoming a monster and killing a teacher and the lead singer being maced for following girls wearing bikinis down a New York street. Meanwhile, Henenlotter's first feature BASKET CASE is out on laser disc from Image. The digitally remastered disc is much better looking than the old Media video version.

WARNING: ROLLING STONES: ROCKIN' ON and BEATLES: THE LEGEND CONTINUES (both Simitar) are pathetic rip off tapes from the same people who

brought you the FACES OF DEATH series. Both are narrated "documentaries" using all dupe quality public domain news footage and photos, without a single note of Beatles or Stones music! The same anonymous, out of place instrumental music is used for both tapes. The Stones tape also uses part of a 13th Floor Elevators song (!?). Both tapes use some of the same filler footage and both repeat whole sequences.

TRACES OF DEATH - Vol. 1/2 (Dead Alive, 93) are mondo comp tapes that seem to feature all real scenes (mostly taken from other tapes or even

TV programs). If you're a "reality death enthusiast," and haven't OD'd on this stuff already, there's plenty of real life blood and horror here. I can't imagine a worse way to spend your time though. From Foxx Ent. (see ad).

PV



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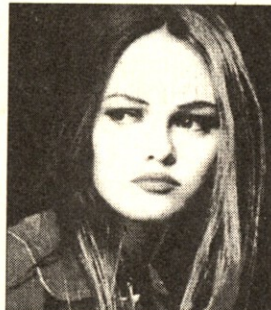
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## WOODSPLOITATION

### ED WOOD - LOOK BACK IN ANGORA (Rhino, 94) P/D/S Ted Newsom

This documentary uses scenes from movies Wood directed and wrote plus interviews with his sad widow Kathy Wood, WWII friend and director Joe Robertson, Steven Apostoloff, Conrad Brooks and Dolores Fuller. Color footage from the unfinished CROSSROADS AVENGER, a behind the scenes clip of the ORGY OF THE DEAD set (note T. V. Mikels) and the revelation that Fred Olen Ray's unfinished BEACH BLANKET BLOODBATH used a script by Wood are high points. The many lines of dialog used out of context to comment ironically on Wood's life are too much like (irritating) current TV series promo spots. The 50 mins. running time is padded with non-Wood Lugosi clips and some ill advised "facsimile footage" scenes and for some reason there are no scenes from NIGHT OF THE GHOULS (a Rhino release!). I enjoyed hearing the familiar voice of narrator Gary Owens recommending PSYCHOTRONIC at the end.

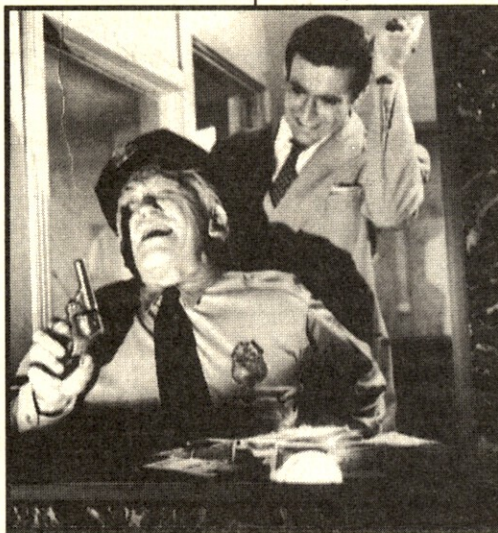
### CONRAD BROOKS MEETS THE WEREWOLF (93) D/act David "The Rock" Nelson

Everything about this tape is terrible, but watching the three Brooks (Biedrzycki) brothers (they all appeared in JAILBAIT) is an experience. Henry is 84 and Ted also appeared in FEMALE TROUBLE. In Baltimore, Conrad chases a werewolf (the overbearing director) through a Jewish cemetery. He says "This gun don't have no effect," then repeatedly runs over a werewolf dummy with a car while laughing and repeating the same lines. All the bad takes are left in and still more outtakes are at the end. With interviews (complete with multiple bad takes). \$14.95 to Nelson (a former Marine) at 1170 E. Howard Ave., Des Plaines, IL 60018.

### JAILBAIT (SW, 55) P/D/S Ed Wood Jr.. S Alex Gordon

(THE HIDDEN FACE) Don (Clancy Malone), just released from jail, works for bad guy Vic Brady (star Timothy Farrell) who has a beautiful moll (Vogue model Theodora Thurman). During a blackface minstrel show (starring Cotton Watts And Chick), Don botches a holdup and kills two cops

("They bleed just like anybody else"). He goes to his kindly old goateed plastic surgeon father (Herbert Rawlinson - who died the day after his scenes were shot) and demands a new face. Wood's 2nd feature has flubbed lines and laughable parts but the surprise ending is a worthwhile payoff. With Dolores Fuller as the concerned sister, Lyle Talbot as the Inspector and future Hercules Steve Reeves (who shows his bare chest). Wood fans can also spot Mona McKinnon, Conrad Brooks and other familiar faces. The minstrel footage is from Ron Ormond's YES SIR MR. BONES (51) and the irritating guitar and piano music (by Hoyt Curtin, who later wrote music for THE JETSONS!) is from his MESA OF LOST WOMEN (52). This video version ends with Johnny Legend and Rudolph Grey talking on 42nd ST. The new Rhino version runs 72 mins. and includes alternate stripper footage.



JAILBAIT

## REAL OLD STUFF

### THE BAT (Sinister, 25) P/D Roland West, S Julien Josephson

For years THE BAT was thought to be a lost film. ("50%" of all films made before 1950 are lost). The U.A. release was rediscovered and is now on tape with an orchestral score. It's an adaptation of Mary Roberts Rinehart's novel (and stage play) that was first filmed (as the CIRCULAR STAIRCASE) in 1915. A notorious masked criminal with bat wings and big ears and teeth stalks an old dark house being rented by mystery writer Connelia Van Gorder (Emily Fitzroy). Jack Pickford stars with Louis Fazenda as the comic maid, the mysterious Sojin as the butler and Tullio Carminati as the detective. The huge room sets were by William Cameron Menzies. Bob Kane must have seen this because the shadowy threatening almost supernatural "Bat" was an obvious inspiration for Batman. West (from Cleveland) also made an even better 31 remake THE BAT WHISPERS (PV #12) and THE MONSTER (25) with Lon Chaney (PV #7). The Simitar version adds "Bat Clips" a short about the BATMAN TV show.

### BEGGARS IN ERMINE (Sinister, 34) D Phil Rosen, S Tristram Tupper, P William T. Lackey

Lionel Atwill rivaled Karloff and Lugosi for a short while. He was in so many early 30ss horror movies (DR. X, MYSTERY OF THE WAX MUSEUM, MURDERS IN THE ZOO...) that this Monogram release has been overlooked.



It's very similar to some Lon Chaney Sr. movies. Atwill stars as a steel mill manager who has lost his legs (molten lead was poured on them) and was cheated out of his wife and his business. He manipulates the stock market and leads a profitable society of cripples and beggars that help him seek vengeance. With Henry B. Walthall, Betty Furness and George "Gabby" Hayes. Rosen, from Russia, also directed Atwill in *THE SPHINX* (33).

**LOVE FROM A STRANGER (Sinister, 36) D Rowland V. Lee, S Frances Marion, P Max Schach**

Basil Rathbone is in top form as Gerald Lovell, a poetic ladies' man who is really a psychotic killer. He meets blonde Ann Harding in France, marries her for her lottery money and they move to Kent. Lovell gets stranger as time passes. He fondles scarves from previous wives, makes his wife play the piano real fast and listens to "The Hall Of The Mountain King," in his secret basement darkroom. With a comic relief aunt and a simple minded maid. The U.A. release from England was based on a play (based on an Agatha Christie story). It was remade in 47 in America. Lee also directed Rathbone in *SON OF FRANKENSTEIN* and two other features.

**GABRIEL OVER THE WHITE HOUSE (MGM, 33) D Gregory LaCava S Carey Wilson, P Walter Wanger**

Do not miss this amazing political fantasy that was released during the height of the depression! Walter Huston stars as Judson E. Hammond, an uninvolved, uniformed, corrupt, do nothing bachelor president. After suffering a near death concussion, a heavenly presence takes over and the now inspired leader does a lot of Roosevelt type emergency measures to help the American people. He also goes farther by declaring martial law and having gangsters shot by firing squads. He collects foreign debts and gathers world leaders (including German and Japanese) together for a show of force to avoid any future wars. Also with Franchot Tone as the secretary, Karen Morley as the mistress, Dickie Moore from the *Little Rascals*, Mischa Auer and Akim Tamiroff. Not a typical MGM feature (it was backed by William Randolph Hearst), it was based on a novel.

**ITALY**

**DEVIL'S COMMANDMENT (Dark Dreams, 56) D/S Riccardo Freda, S Piero Regnoli**

(I VAMPIRI) Mario Bava shot this early Cinemascope Euro horror feature (and supposedly directed some scenes). Headlines say ANOTHER BLOODLESS CORPSE! after a woman's body is found in the river (in modern day Paris). Antoine Balpetre is the the professor with a crippled assistant, but the rich duchess Giselle (Gianna Maria Canale) turns out to be the ageless vampire who needs blood to survive. Her transformation scene is very good and this movie has lots of skulls. Wandisa Guida co-stars with Paul Muller (later in Franco movies) as the journalist hero. Canale is better known for *HERCULES* and *GOLIATH AND THE VAMPIRES*. The tape is letterboxed. In America, it was released as an adults only feature because of the opening bath scene.

**FLAVIA THE HERITIC (Video Search, 74) P/D/S Gianfranco Mingozzi, S Raniero di Giovanbattista, Sergio Tau, Francesca Vietri, Fabrizio Onofri, Bruno de Geronimo**  
(THE REBEL NUN, FLAVIA, PRIESTESS OF VIOLENCE, LA MONACA

MUSULMANA) Flavia (Florinda Bolkan) is sent to a 13th century Portugese nunnery where torture is common and a crazy "Tarantula Cult" appears. She wonders why god is a man and runs away with a Jew named Abraham. She's coached by an older rebel nun then joins her new Muslim lover who leads an invading army and punishes rapists. She hallucinates a female Christ, a dead nun rising and women crawling out of a cow carcass! Flavia is skinned alive (off screen) at the end. Scenes feature full nudity, whipping, castration, impalings and torture. It's pretty strong and amazing stuff with some historical basis and feminist themes. The great music helps too. The director was known for making documentaries. The Brazilian born star claims to have been JFK's last lover. Think about that while you watch this. Subtitled.

**KILLER NUN (Redemption, 77) D/S Giuli Berruti, S Alberto Torallo. P Enzo Gallo**

(SOUR OMICIDI) Anita Ekberg is Sister Gertrude, a modern day nun working in an asylum. She becomes addicted to morphine, has nightmares and is obviously loosing her mind. She stomps on a patient's dentures, she steals and she picks up men. She also has a lesbian affair with a young nun (Paola Morra) and seems to be killing patients. Ekberg's character is more confused and pathetic than scary or hateful. Morra has the nude scenes. With Alida Vali as the mother superior, Joe Dallesandro as a doctor and Lou Castel as a crippled painter. This is a letterboxed British version.

**BARON BLOOD (Redemption, 72) D Mario Bava, S Vincent Forte, P Alfred Leone**

(GLI ORRORI DEL CASTELLO DI NÖREMBERGA, THE TORTURE CHAMBER OF BARON BLOOD). Here's a nice looking 88 mins. letterboxed British print of a movie that was released (cut) by AIP here. When the often hysterical Elke Sommer and Antonio Cantafora read a parchment in a huge (real) old castle in Austria, they unleash the spirit of the cursed, scarred faced 16th century baron who built it. The killer (of many characters) looks like Vincent Price in *HOUSE OF WAX*, but turns out to be Alfred Becker who buys the castle and restores it. The late Joseph Cotten, who laughs and jokes a lot, is very good in the role played mostly in a wheelchair. Some standout scenes show skewered bodies on the rooftop, the burning spirit of a witch, death by iron maiden and bodies coming back to life. With little Nicole Elmi in a larger role than in most of her 70s horror movies, Massimo Girotti, Rada

Rassimov and Alan Collins as the caretaker. It also has the original Stelvio Cipriano soundtrack, with some nice typical 60s Italian electric guitar and bongos passages.

**BODY PUZZLE (Triboro, 92) D "Larry Louis"/Lamberto Bava, S Bruce Martin**

The body of the husband of Tracy (Joanna Pacula), a wealthy widow editor is stolen. Soon body parts (an ear, a hand...) start to turn up in surprising places in her (remote) home. It seems that her husband was a promiscuous bisexual so there are many suspects. Although it seems she'd be in constant hysterics, Tracy finds time to act cheerful and fall in love even after a severed penis shows up in her pool! Tom Arana (*The Church*) and Gianni Garko are two thick cops that should be fired. This movie is as stupid as *PIECES* (from 10 years earlier) without the gore. With Erica Blanc as a shrink,





Susanna Javicoli (SUSPIRIA) and John Morghen. The classical "Night On Bald Mountain" music was added to the US version.

## FRANCE

### J'ACUSE (Sinister, 37) D/S Abel Gance

(THAT THE MAY LIVE) Here's a powerful anti war classic with great editing and visuals by the maker of the famous epic NAPOLEON (27). It's a remake of Gance's own 1919 feature, this time made during the early days of WWII. Victor Francen (BEAST WITH FIVE FINGERS) stars as Diaz, a veteran of WWI, obsessed with the horrors of war. When the new war begins, he calls on all the dead soldiers to rise from their graves at Verdun and march. Horrifying real maimed and disfigured French war vets are the zombie soldiers. Gance reused actual WWI footage from the silent version plus some scenes from his own THE END OF THE WORLD (29). It was released (cut) in America on the roadshow circuit, advertised as a horror movie (which it is, really) that was "Banned In Europe!" A restored and subtitled version was first screened in America in 1979. Sinister offers the original cut American version.

### EVIL WITHIN (A-pix, 89)

D/S Alain Robak, P Ariel Zeitoun

(BABY BLOOD) Bianca (Emmanuelle Escourrou who is naked alot), a sexy gap-toothed woman with a French circus in Africa returns home and becomes a waitress. She has a wisecracking unborn baby in her womb that commands her to "Feed me with blood!" It's comments about men make her laugh. People are stabbed and decapitated and a blood bank truck is stolen. She has a nightmare of the baby's birth and when it finally arrives, it resembles an octopus. The b/w feature is pretty amusing and sick, but I think the director must have seen BRAIN DAMAGE a few times. The director was the baby's voice in the original and the soft voice used in the dubbed version is said to be Gary Oldman!

## ROLLIN

### CAGED VIRGINS (SW, 71) D/S Jean Rollin, P Sam Selsky

(REQUIEM POUR UN VAMPIRE, VIRGINS AND THE VAMPIRES, DUNGEONS OF VIRGINS, CRAZED VAMPIRE...) Two lesbians with pigtails (a blonde and a redhead) dressed as clowns (!) blow up a car after a chase and hide out in a cemetery. They go to a castle where a female vampire with 18th century clothes and pointy teeth keeps brutal, ugly male slaves. The two crooks are tied up, pawed and eventually are used to lure more (male) victims. It's slow going, has very little dialog and features real bats. Marie-Pierre Castel and Mireille Dargent star. It was the 4th of Rollin's unique vampire movies. This is the dubbed Boxoffice Int. American release version, originally rated X but looking like an R. DUNGEONS OF TERROR (Best) is a different video version and an uncut, subtitled version is available too.

### DAUGHTERS OF THE FRESH FLESH (Video Search, 74) D/S "Michel Gentil"/Jean Rollin, S Natalie Perrey

(BACCHANALES SEXUELLES) Females in tights and masks kidnap blonde Sophie from a friend's Paris apartment and take her to a mansion where the blonde High Priestess Medina smokes a hookah. Sophie is tied up and whipped in a torture chamber while a couple fuck. With maids fighting, a

lesbian scene (to avant garde jazz) and a threesome. Eventually a masked ceremony becomes an orgy. Joelle Couer, Marie-France Morel and Anne Brilland star in the (soft core) sex movie and posters for Rollin's horror movies are on a wall. It's letterboxed and subtitled.

## 60s

### SHE MAN (SW 67) D Bob Clark, S/oct Jeff Gillen

A "doctor" behind a desk who can't seem to get his lines right introduces the first feature by the then 24 year old Clark. Albert Rose (Leslie Marlow), a wealthy Korean war vet is blackmailed by Dominita (Dorian Wayne), a blonde with a riding crop. Rose has to become Rosey and be a personal maid for a year ("Yes, Dominita"...). So instead of the expected sex change movie, you get two men in drag (Wayne is more convincing). Dominita has a house full of victims and a bald mute bodyguard. Her assistant (who has a flashback) falls for Rosy and they plot an escape and revenge. The music is all vibes. The executive producer of the b/w Miami Beach movie was David P. Puttnam (COTTONPICKIN CHICKENPIKERS PV #18).

### DON'T WORRY, WE'LL THINK OF A TITLE (66) D Harmon

Jones, S John Hart, P/S/star Morey

Amsterdam

This plotless b/w spy comedy (barely) released by U.A. is filled with Ernie Kovacs type visual gags, slapstick, backwards and slo-mo scenes and even Chinese subtitles. Morey Amsterdam is mistaken for a defecting cosmonaut or something like that. Mr. Big is played by a midget. Rose Marie co-stars and Richard Deacon and Carl Reiner show up too (the DICK VAN DYKE SHOW ended the year this was made). Whatever TV stars and comedians happened to be around at the time show up in brief gag scenes. In one scene

that borders on subversive, Moe Howard has a totally serious role as a lawyer! Also with January Jones as Magda, Joey Adams, Percy Helton, Nick Adams, Steve Allen, Milton Berle, Forrest Tucker, Maxie Rosenbloom, Cliff Arquette and Arline Hunter. Irene Ryan even shows up as Granny in the Clampett truck. Thanks to Michael Monahan (Berkeley) for sending this!

### CULT OF THE DAMNED (69) D/S Robert Thom, P Jerome F. Katzman

(ANGEL, ANGEL, DOWN WE GO) This very 60s movie (full of flashbacks, flashforwards, collages, dream sequences and in jokes) partially copies Pasolini's TEORAMA (68) with a Hollywood setting. It would make a good double bill with BEYOND THE VALLEY OF THE DOLLS. Jordan Christopher is a Jim Morrison in black leather look singer named Bogart who seduces all the members of a decadent rich family, leading to their destruction. Future lesbian folk singer Holly Near (who narrates) is Tara, the "fat and dopey" suicidal (Christine Crawford like) daughter, top billed Jennifer Jones is her former movie star mother and Charles Aidman is the Howard Hughes like bisexual masochist father. Bogart's new group includes Lou Rawls and Roddy McDowall. The music is mostly pretty lightweight and the lyrics are stupid but my favorite scene is Bogart doing a gospel inspired number while breaking glass. Thom also wrote WILD IN THE STREETS and BLOODY MAMA (both are better than this). A.I.P. retitled this CULT... to cash in on the Manson murders. Tower released the soundtrack by Mann/Weil. This has been shown (cut) on USA cable.





**HITCHHIKE TO HELL (Best, 67) P/D Irv Berwick, S John Buckley**

Howard (Robert Gribbin) is a normal looking mama's boy psycho who picks up hitchhikers in a red laundry van and strangles (and rapes) them. The victims are mostly teen girls that he tries to talk out of running away, but one is a gay guy and a near victim is an 11 year old. At other times Howard has flashbacks, assembles model cars and drinks lots of root beer. Despite the theme, nothing is shown. Gribbin is very convincing in his role and there's the added attraction of Russell Johnson (yes, the professor on GILLIGAN'S ISLAND) as a Crescent City cop, who just can't understand today's uncaring parents. With Dorothy Bennett (mother) and John Harmon (boss). Boxoffice Int. released this after it was several years old.

**HOUSE OF THE DAMNED (63) P/D Maury Dexter, S Harry Spaulding**

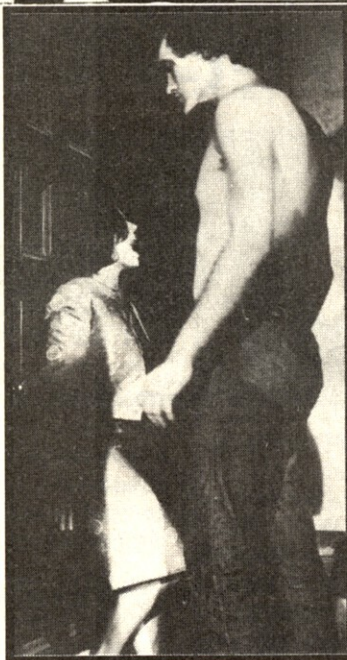
This odd little haunted house movie gets a while to get interesting but there is a bizarre payoff. An architect (Ronald Foster) and his wife (Merry Anders) go to an empty California castle and are joined by a lawyer (Richard Crane) and his unhappy wife (Erica Peters). They all get spooked after a (real) half man steals the keys and a headless woman is seen. Eventually a group of (real) carnival freaks (including a fat lady and giant Richard Kiel) is discovered living in the basement. A b/w 20th Century Release from the maker of THE DAY MARS INVADED EARTH.



**80s**

**FAR FROM HOME (Vestron, 1989) D Meiert Avis, S Tommy Lee Wallace, P Donald P. Borchers**

13 year old Joleen (Drew Barrymore, who narrates) is stuck at a run down Banco, Nevada trailer park near a nuke dump with her writer father (Matt Frewer). Two boys (Andras Jones, from NIGHTMARE 4 and Anthony Rapp, later in DAZED AND CONFUSED) are interested in Joleen (who wears bikinis) and meanwhile a psycho killer is on the loose. This movie has great atmosphere, a cast of interesting characters, an effective electronic soundtrack and frequent close ups of a bug zapper. I like it a lot. Susan Tyrell is the mean park owner (electrocuted in a bathtub), Richard Masur is a Nam vet gas station owner and Dick Miller is the sheriff. With Jennifer Tilly, Karen Austin and Teri Weigel. Based on a story by Theodore Gershuny. This was Drew Barrymore's first teen role, after she was in an alcohol clinic (at 13), and is one of her best features.



HOUSE OF THE DAMNED

**GUN BLAST (198-) D/S Nick Millard, P Irmgard Millard**

Mr. Grant, a tough but basically nice ex con (who looks kinda like Eddie Constantine mixed with Morley Safer), is talked into pulling off a drug heist by a woman. It takes place in Mexico and L.A. and every scene has titles announcing the dates and places. GUN BLAST is like a very low budget film noir with a breast fetish. During sex scenes, Grant kisses his new partner's breasts and during a sex show scene, Uschi Digart massages and licks her own. She's supposed to be on a stage but it looks like Millard simply edited in a sex loop. The soundtrack is mostly flamenco guitar (just like in Ed Wood's

JAILBAIT) plus a singer who sounds a lot like a Mexican Yoko Ono. Also with a woman applying blue eye shadow and some very uncinemantic sounding gun shots. By the makers of CRAZY FAT ETHEL II.

**ISLAND FURY (AIP, 89) D Henri Charr, S John B. Pfeifer, P Jess Mancilla, Marcus Robertson**

Mardi Rustam was exec producer, so as usual, this is an unfinished (?) movie with new scenes added. After a lengthy part about two teen girls being kidnapped from some Chinatown, we get the big flashback (the older footage) set on a remote island. The late Hank Worden is Jebediah, an old man living with his wife, their little grandson and the mute, retarded "Junior". The at first friendly seeming old hicks are really crazy killers. They poison visitor's tea, blow up a boat ("it done blowed up highern a kite!") and keep bloody naked bodies (obvious mannequins!) hanging in the barn. The fight scenes are awful and the action is interrupted by an earthquake. With Michael Wayne as Repo.

**BRUTAL FURY (AIP, 88) P/D/S Frederic P. Watkins, P James A. Sullivan**

(MISSY) Here's a Dallas area exploitation movie with flashbacks and terrible fight scenes. Quiet, red haired Missy (Lisa-Gabrille Green) joins the Sisterhood, a secret group of kickboxing vigilante high school students with skull masks and

initiation rites. They start by beating other girls for their offenses ("That's for smoking pot in our restroom!" or "That's for selling your body, bitch!"). Missy, who was abused as a child and has a "dual personality," gets more serious ("I am the instrument of God's vengeance!") as she kills drug dealers and a lesbian gym teacher. Meanwhile, a young woman with a detective boyfriend goes undercover (with a punk look) at the school. Texas is a special place.

**HUMAN HIGHWAY (82) D/star "Bernard Shakey"/Neil Young, D/S/act Dean Stockwell, S Jeanne Fields, James Beshears, Russ Tamblyn, P L. A. Johnson**

Young and Russ Tamblyn are Lionel and Fred, a comic team of likable idiot gas station attendants working near a nuke plant in some indefinite 50s/60s look time period. Their new boss (Stockwell) also owns the truck stop restaurant next door where Dennis Hopper is the cook. Devo appear in glowing red suits, singing while they haul radioactive material. In the most incredible part, Lionel has a dream (within a dream) that he's famous rock star "Frank Fontaine" on tour. Neil/Lionel/Frank and Devo do "Hey Hey My My" (!) and Devo do "Come Back Jonee". The whole cast sings

"It Takes A Worried Man" (this was also a video), then take stairs to heaven (Stockwell is God!) as the earth blows up. Only Boogie Boy (Mark Mothersbaugh) is left to sing "Blowin In The Wind" (!). A strange version of "Mr. Soul" and Skeeter Davis are also heard. Obvious models of reactors and trains are featured (Reactor and Trans were Young's latest LPs). This would make a great double bill with HEAD. Also with Sally Kirkland and Charlotte Stewart as waitresses. Somebody has to put this out on video! Young also directed JOURNEY THROUGH THE PAST (73) and RUST NEVER SLEEPS (79).



## 60s ADULT

### HELP WANTED FEMALE (Something Weird, 68) D Harold Perkins

This b/w adults movie is sexy, creepy, cosmic (and funny). Jo Jo (in a wig) lures a businessman home and after (offscreen) sex, karate chops and robs him. Her blonde roommate Wanda does a long slow strip for Mr. Gregory (Jack Vorno), a paying customer in a smoking jacket with a pipe. Since he took LSD sugarcubes, she asks, "You won't go ape on me will ya, daddy?" Instead, he narrates an amazing story about how he and Barbara, a blonde who likes S+M, pretend to photograph a nude model then kill her. Later Barbara sneaks off with a college boy, so he kills her and takes her body to the beach with him to cut it up. Wanda and Jo Jo realize his story is true then Mr. Gregory wakes... Strange. 71 mins.

### INDIAN RAID, INDIAN MAID (SW, 69) P/D Bob Favorite, S Bruce Kerr

This very dumb slapstick sex comedy features a bumbling secret agent, cliché hillbillies and "Indians". Long soft core sex scenes take place in a car and a bathtub. It also includes fire breathing, strip poker and silicone star Morgana's "devil dance". From Boxoffice Int.

### HOTTER AFTER DARK (SW, 67)

A voyeur detective named Mike Mallonen narrates this real cheap looking adult movie with some of the worst acting ever. He "watches" sex scenes with dubbed in groans (the men keep underwear on) from a closet. In one scene he starts making out with a maid who turns out to be a man in drag. When a woman takes a shower her panties appear. There are no production credits for this b/w feature.

### HARD ROAD (SW, 70) D/cin./edit Gary Graver, S Richard Stetson, P Ed DePriest

Connie Nelson (from ANGELS DIE HARD!) stars as a 17 year old drop out mom who becomes a receptionist for an L.A. rock promoter (Gary Kent). She smokes pot with a rock star, has (offscreen) sex, graduates to dropping bennies and snorting crystal (cue freakout sequence), dates lots of men and moves in with a heroin addict (John Alderman) and his girlfriend. He makes her become a hooker, she goes to jail and she goes through cold turkey but the final, worst, most destructive thing of all is - she takes LSD! This depressing narrated color road to ruin movie crams in everything from similar features from all previous decades. A doctor introduces a birth of a baby sequence and there's a VD talk with gruesome visual results. With Liz Renay as the platinum blonde mother in mink, William Bonner and Mike Weldon. It's a Johnny Legend video release.

### EVERYBODY LOVES IT (SW, 64) D Phillip Mark, P/S Edward Everett

Alfred E. Newman, Hitler and Ben Casey show up in this color nudie comedy. A comic voice narrates and a TV studio janitor is the main

character. The topless and nearly nude scenes were the selling points but the comedy dominates. COMBAT, NAKED CITY and Marlboro TV ads are other targets of spoofs. In the best scene, women do the twist outdoors. With Little Jack Little (NOT TONIGHT HENRY) as the Dr. Zorba character.

### THE BIG SNATCH (SW, 68) D "Ronnie Runningboard"/B. Ron Elliott

A long haired guy in a pickup truck with trained dogs kidnaps 5 women off the street. He insults them, makes them dance and call him master. They all do exercises topless in an empty pool. "Momo" the servant is whipped when he tries to mess with the women too. It looks like it would be easy for them to escape, but finally Uschi Digart says,

"Let's sock it to him, night and day," so they tie him up and they do. This color movie has lots of nudity and sex (outdoors, in the shower...) and fake credits. With Peggy Church (ALL AMERICAN GIRL). Newspapers in 68 often changed the title to "THE BIG CATCH." Alan Rudolph's BARN OF THE NAKED DEAD (73) had a similar plot, without so much sex.

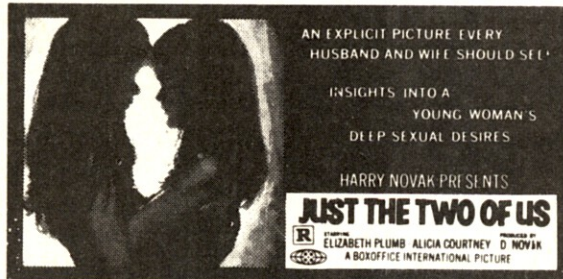
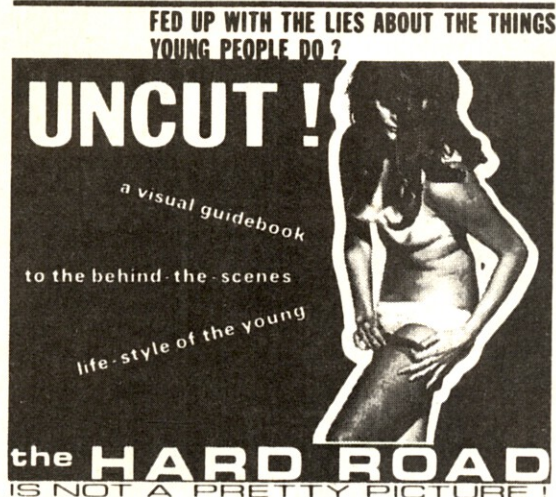
### JUST THE TWO OF US (SW, 70) D/S Barbara Peters, D Jaques Deerson

(THE DARK SIDE OF TOMORROW) Two army base wives start hanging out together while their career husbands ignore them. Eventually the dark haired Denise (Elizabeth Plumb) seduces the blonde Adreon (Alicia Courtney). Adreon later decides to have an affair with a guy but the jealous Denise only wants her. Characters talk a lot and the sex scenes are very brief and intercut with other scenes. Some of the soft rock songs by a band (with female backup singers) that plays at a beach pot party are really good. A

psychedelic band plays at a club and people dance to a cover version of a Big Brother And The Holding Company instrumental. Box office Int. released this in 73. Peters, one of the very first female exploitation directors later made BURY ME AN ANGEL (72), SUMMER SCHOOL TEACHERS (76) and others for Roger Corman.

### GABRIELLA (SW, 70) D Mack Bing, P/S/act Jack Mattis, P/music Louis Yule Brown

This peace and love movie about "the bullshit this society puts you through" features full nudity, soft core sex and lame lite rock. First we see how hateful the out of it parents of young Gabriella (Gabrielle Caron) are. Then a friendly couple making a sex documentary chose Gabriella and her boyfriend to "be themselves" for the camera. This means sex in a garden of eden setting, which is contrasted with scenes of hate, racism and war. Then the people of the world (or at least the ones on some block in L.A.) are freed to dance naked and make love in the streets. Also with a slo-mo topless dancer, an on stage sex show, an interview with a gay man (producer Mattis) and a funk band at Gazzarri's. Producer Brown usually did the music for Jerry Lewis movies!





**JUNGLE HELL (Dark Dreams, 1956) P/D/S Norman Cerf**

Much of this very cheap feature is narrated stock footage of India. Some of the elephant scenes are awesome but have nothing to do with the plot about a radioactive rock and a bogus holy man. Eventually we discover that a flying saucer (hilarious FX!) has been causing plains to crash and animals to attack. Sabu stars as Sabu, the 30+ "jungle boy", David Bruce is a doctor who fights a stuffed jaguar, K. T. Stevens is a blonde doctor who arrives from London and George G. Stone is an elephant hunter. The make up is by Harry Thomas.

**GIRL IN LOVERS LANE (Screen Gems, 60) D Charles R. Rondeau, S Jo Heims, P Robert Roark**

A runaway (Lowell Brown) is helped by a local guy named Bix (Brett Halsey) after he's rolled by small-town juvenile delinquents. They gets jobs at a dinner. A lynch mob forms after a rapist (famous film bad guy Jack Elam) causes the death of Joyce Meadows. Ronald Stein provided the jazzy score. The b/w Filmgroup release (by the director of THE DEVIL'S PARTNER) played with THE WILD RIDE (with Jack Nicholson).

**HOUSE BY THE RIVER (Dark Dreams, 50) D Fritz Lang, S Mel Dinelli, P Howard Welsch**

Louis Hayward is a wealthy unpublished author who lives with his wife (Jane Wyatt) in an old mansion by a river. He accidentally kills the maid (Dorothy Patrick) while making unwanted advances, hides the body in the river and blames his crippled accountant brother (Lee Bowman). The corpse resurfaces and he imagines the woman is in the house strangling him. One very contemporary touch has the killer capitalizing on the tragedy by writing a best seller about it! The low budget Republic release was based on a 1921 novel and is one of Lang's forgotten gems. Music by George Antheil. The director made a Technicolor war movie, AMERICAN GUERRILLA IN THE PHILIPPINES (50) the classic western RANCHO NOTORIOUS (52) and the disturbing CLASH BY NIGHT (52) next.

**IT'S A SMALL WORLD (SW, 50) D William Castle, S Otto Schreiber, P Peter Scully**

Paul Dale stars as Harry, a sad faced midget whose story is told in three parts. He's hidden away at home as a child, leaves his rural home at 21 and has to escape from a carnival. While working as a shoeshine boy in the big city, he drinks and falls for a sexy woman (Lorraine Miller) who lures him into being a pickpocket. Harry eventually finds happiness and a woman his own size at the Cole Brothers circus in Florida. The unique sympathetic movie is one of Castle's most interesting. Karl Strauss shot the b/w Eagle Lion release, often on actual locations. With Will Geer as the father, Margaret Field as a childhood friend and Steve Brody as a show shiner.

**KISS ME BABY (SW, 57) D Lillian Hunt**

Six beautiful strippers who go down to their pasties are featured in this stage show movie along with long comedy segments. "Miss Dublin, '54" does a comic dance and sings. The headliner (she has the biggest chest) is Taffy O'Neil, "The Candy Kid". Merle Connell was cinematographer, Phil (ROBOT MONSTER) Tucker was editor and Harry Thomas did the makeup. They all worked on Ed Wood movies. The print of this b/w David Friedman Roadshow Rarity is excellent. It's followed by Striptease Revealed, a color short with Tempest Storm. Hunt (if that's a real name) directed a lot of nudie burlesque movies.

**PIT STOP (Johnny Legend, 1967) D/S/edit Jack Hill, P Lee Strosnider**

Dick (EAST OF EDEN) Davalos stars as Rick, a cynical loner who becomes a driver in deadly figure 8 races (lots of real crashes are featured). His main rival is Hawk (Sid Haig) who says "You gotta be dingy. I'm the dingiest there is!" Hawk also does the jerk and the swim and takes an axe to Rick's car (while Beverly Washburn is in it!). Brian Donlevy is fine as the man who sponsors the disposable drivers and Ellen Burstyn seems like a potential star as the wife of a top driver. Also with George Barris as himself and Titus Moody. A nice bonus to this rare feature is the lead guitar heavy psychedelic

instrumental music by The Daily Flash, a Seattle group that was based in CA. Like SPIDER BABY, PIT STOP was shelved for several years and was considered too dated (it's b/w) when finally released. Roger Corman was executive producer. Johnny Legend interviews Hill at the end of this welcome new video release. Write Hill at 6546 Hollywood Blvd. #210, Hollywood, CA 90028 for order info.

**MONDO KEYHOLE (SW, 66) P/D John Lamb, D/S/Cine/edit Jack Hill, P Ronald Graham**

(THE WORST CRIME OF THEM ALL!)

MONDO is a rape revenge movie but it's not what you'd expect. Howard (Nick Moriarty, who narrates) runs Art Products, a mail order sex business offering nudist magazines, films and albums like "Punishment In Hi Fi." Cathy Crowfoot (who was Lamb's girlfriend) is the lesbian karate expert with a whip and leather bondage gear. At a Hollywood models costume ball, Dracula announces that the punch has LSD in it. It's filled with well done, mind altering camera FX (including flaming skulls and watches) and features elaborate bondage and S+M scenes. Also with a naked woman underwater (Lamb also made MERMAIDS OF TIBERON) and a heroin drug addict wife. It's a 70 min. b/w Frank Hennenlotter Sexy Shocker.

## RECENT

**I'LL MET BY MOONLIGHT (94) P/D/S/music... S. P. Sontow**

Shakespeare's Midsummer Night's Dream is set in modern day L.A. but characters speak the original dialogue in old English. The story still works, but I really could have done without the songs. Puck, one of the skateboarding street kid fairies, gives love potion drops to the wrong characters. Lysander, who was in love with Hermia (Heidi Blose) and Demetrius both lust after the confused Helene (Judy Fei-Wing) and Titania the queen of the fairies (Rachel I. Sita Raine) jumps into bed with the comical actor Bottom, whose face has been transformed into an ass. One of the most notable aspects of this low budget fantasy comedy is that three of the four female leads are played by Asians. There's a happy ending (a Buddhist wedding) followed by an overlong presentation of a play with Bottom doing Elvis. With novelist Tim Sullivan as Oberon, name value Timothy Bottom as Hermia's father, Premika and big Robert Z'Dar as the Duke. It's pretty strange seeing Z'Dar (MANIAC COP series), spout Shakespearean dialog! Various other writers and fandom names also appear, including Bill Warren. Novelist Sontow (from Thailand) also directed THE LAUGHING DEAD (PV # 3). The soundtrack is available on cassette. Titania Pictures, 6440 Bellingham Ave., North Hollywood, CA 91606.

**HARVEST (Col., 92) D/S David Marconi**

Miguel Ferrer (who narrates) stars as a prozac popping American





screenwriter who investigates an unsolved murder in a Mexican beach town. He meets a blonde (Leilani Sarelle, his real life wife) in a gay bar but wakes up missing his valuables and his kidney. With Anthony John Denison as the blonde bartender/killer, Henry Silva as the local police chief, Harvey Fierstein as the producer, Tim Thomserson and Matt Clark. With flashbacks, flashforwards, hallucinations, slo-mo sex, some bloody killings and a surprise ending. Not great, but it's interesting to see Ferrer in a lead role and Silva as a good guy!

**IN THE EYE OF THE SNAKE (AIP, 94) D Max Reid, P/S Jaques Sandoz, S Efremer Camerin**

Switz. Marc (Jason Cairns) is a snake expert teen who works at a museum in Geneva. He owns many snakes and even sleeps and bathes with his pet python. He falls for Malenka (Sidney Penny) the assistant/mistress to a snake expert professor (Malcolm McDowell) who turns out to be a fraud, a coward and a dangerous psycho. McDowell also seduced Marc's mother (Lois Chiles). With Howard Vernon in flashbacks filmed in Burundi. Music by Patrick Moraz. It could be rated PG. Reid also directed *WILD THING* (87) written by John Sayles.

**IMMORTAL COMBAT (A-Pix, 93) P/D/S Daniel A. Niera, S Robert Crabtree**

U.S./Mexico. (RESORT TO KILL) Roddy Piper is teamed with Sonny Chiba as fighting L.A. based federal cops. Eventually they both end up on a Caribbean island where drugs are used to bring back the dead and a half-assed Most Dangerous Game-type hunt occurs. The main opponent is a crazy, growling, long-haired, musclebound, revived serial killer. A series of many narrated flashbacks (and visions) help confuse everything and ninjas appear. The best action is when Chiba (who had starred in the Japanese *INVASION OF THE NEPTUNE MEN* 32 years earlier!) has sword fights. With Kim Morgan Greene as a photographer who is kidnapped, Meg Foster as the main villain and big Tiny Lister who cries. The music is over phased rock.

**ICE (PM, 94) D Brook Yeaton, S Sean Dash, P Merhi, Pepin**

Traci Lords and Phillip Troy are married thieves out to steal diamonds from a mobster (Jorge Rivero) for an insurance company. When the husband is killed, she seeks revenge. Zach Galligan plays her doublecrossing brother. There's a gunfight during a hockey game and lots of shooting and explosions but this is a very bad movie. Yeaton is married to Lords, who sings (with a dubbed in voice) and fights but doesn't even take her clothes off in the shower.

**HOUSEWIFE FROM HELL (Triboro, 93) P/D/S/music James Lane, P/D/S/edit Donald Jones**

This "erotic comedy" is a very much like a cheap 60s nudie movie. If it was made in the 60s, I'd be impressed. A man (Gregg Bullock, who narrates) kills his wife (Lisa Comshaw) by throwing a dryer in the tub and immediately has sex with a neighbor. He has a series of sexual encounters with some (pretty good looking) women. The now ghost wife watches and a police detective (Ron Jeremy doing Columbo) keeps showing up. Strippers with chainsaws say "time to die," some serious silicone strippers dance at a pool party and it all ends in heaven. With Marcia Gray and Jacqueline St. Clare. From Crown Int.

**AMERICAN CYBORG: STEEL WARRIOR (Cannon, 94) D Boaz Davidson, S Brent Friedman, Bill Crounse, Don Pequingnot**

In another post nuke movie Joe Lara (a TV Tarzan) is the long-haired hunk hero who protects Mary (Nicole Hansen), a blonde trying to save a rare live fetus. John Ryan is the indestructible *BLADE RUNNER* look bad guy cyborg with black leather and short white hair. This one includes mutant-face cannibals, a gang in drag and scientist rebels. Much of the Cannon release which was filmed in Israel takes place in an old factory. The music copies the score from *LAST OF THE MOHICANS*.

**APEX (Rep, 93) D/S Phillip Roth, S Ronald Schmidt, P Gary Jude Burkett**

Richard Keats stars as a scientist of the future who goes back through time to try and stop a robot from killing people in the Mohave desert. He returns to an alternate future "Old L.A." where people he knew, including his wife Natasha (Lisa Ann Russell) are now different characters and a war with (*ROBOCOP* look) robots is raging in the ruins. Mitchell Cox is a fighter with a blonde buzz cut. This movie has nightmares, flashbacks, lots of explosions and red lights and real good sound effects. From the makers of the darker *PROTOTYPE X29A*, also with Cox. It was shot in Nevada.

**BIMBOS IN TIME (Asylum, 93) P/D/act Todd Sheets, S Roger Williams**

While this silly time warp sci-fi comedy was obviously made on an incredibly low budget, it's very ambitious, including many costumed extras in various

time settings and some good location work. There's even a medieval battle scene with suits of armour. *BIMBOS* (which would be rated PG) is loaded with this-is-a-movie in jokes and also throws in animated dinos, a disco scene, robots on skateboards, some old rock hits, historical figures and A-bomb footage. My favorite character is a comical older lady villain (Cathy Metz) with a rolling pin. Also with outtakes and interviews at the end. It's the last of a Kansas City video "trilogy," following *BIMBOS B. C.* and *PREHISTORIC BIMBOS IN ARMAGEDDON CITY*.



Deborah Shelton in *SILK DEGREES*

**SILK DEGREES (Imperial, 94) D Armand Garabidian,**

**S Stuart Gibbs, Douglas J. Sloan, P Alan B. Burnsteen**

Federal agents Marc Singer and Mark Hamill try to protect a sexy TV star (Deborah Shelton) who has witnessed a murder. They go to a remote country lodge run by Adrienne Barbeau. Its pretty boring and features tame R sex, a cat fight and a few ridiculous plot twists. With blonde Katherine Armstrong, Michael Des Barres as a terrorist killer who has a sex/murder scene with big breasted India Allen, Charles Napier as a cop and Gilbert Gottfried in a one scene bit as a director. This movie's director went to UCLA.

**DARK ANGEL- THE ASCENT (Par, 93) D Linda Hassani, S Mathew Bright, P Vlad Paunescu, Oana Paunescu**

Before it turns into a love story, this unique Full Moon feature is pretty good. It's impressive and laughable at the same time. Veronica (Angela Featherstone), a pretty she devil with wings and horns (and boots and a mini skirt), argues with her sweaty, slobbering devil father (Nicholas Worth!) who works cutting out tongues and torturing the damned in Hell (great sets!). She runs away and emerges (naked) from a sewer on a city street. The (now normal looking and clothed) Veronica hypnotizes a young doctor (Daniel Markel) but gets depressed watching TV news, so she goes out for some



vigilante work. She hangs a rapist, rips the spine from one and she and her German Shepherd partially eat another. This is supposed to be set in America but was (obviously) made in Romania. With Charlotte Stewart as the demon mom. Bright also wrote the Drew Barrymore GUN CRAZY.

**DARKNESS (Film Threat, 92) P/D/S Leif Jonker**

Zombie/vampires (that can run) show up in a convenience store, an abandoned house and a car wash (!) and kill local teens. Guns, a chainsaw, the sun and holy water in a soda bottle are all used as weapons. The hero (Gary Miller) is also credited with the bloody FX. The scene of mass zombie deaths is the best. There's a synth score with some heavy metal and punk music added. The Super 8, all teen cast Wichita, Kansas production took 3 years to complete. Jonker claims he sold his own blood to pay the bills. That's impressive and it's a good start, but DARKNESS (most of it is too dark to see) is really not as outstanding as some other zines would have you believe.

**EVERY BREATH (Col., 92) D/S Steve Bing, S/star Judd Nelson, S Andrew Fleming, P Steve Stabler, Brad Kevo**

Nelson is pretty uninteresting as a broke unemployed actor who is beaten up twice in one day. He follows Joanna Pacula to a lesbian club then to her home. She's afraid of her rich arms dealer husband (Patrick Bauchau) who likes to bury people alive and watch them on a wall of TVs. It all turns out to be dangerous game playing by the bored couple. John Pyper Ferguson co-stars in the dull movie and the music is by Nils Lofgren.

**DAMSELVIS (Big Broad, 94) P/D/S John Michael McCarthy**

This one hour underground style (altered video footage, b/w/color...) feature shows a rural school girl (Sherry Lynn Garriss) who is killed then is reborn on a motorcycle wearing white leather fringe. Others follow her to a pyramid in Tupelo where a monster Elvis fights a black Jesus. It's pretty interesting and includes some gore and the star and her killer (Ghetty Chasum) both naked in the woods. The music is mostly one guitar with some feedback. Hugh Gallagher, who made GOROTICA (PV #17) with some of the same cast (also in Memphis) was the cameraman. \$28 to Big Broad Films at 1725 B. Madison #6873, Memphis, TN 38104. McCarthy, a cartoonist, also offers a fumetti comic version and a free catalog of related products.

**EYES OF THE SERPENT (Academy, 92) D/cin. Ricardo Jacques Gale, S Stewart Chapin, P Stephen Lieb**

(IN THE TIME OF THE BARBARIANS II) It's the medieval story of an evil woman (Lenore Andriel) after magic swords. Her good blonde sister (Lisa Toothman) has a good daughter (Diana Frank, the star) and the bad cousin (Carlton Lynx) uses a whip. If you're in the right mood it's pretty funny, especially when the scholar's hand is cut off by an electric zap. Tom Schultz co-stars as Galen, the musclebound swordsman with an eyepatch who calls a bad guy with a helmet "Spittoonhead." The bad guy was redubbed by a friend of the director. With a topless dance, one romantic sex scene and idiot siamese twins. Most of this takes place in the woods, where the filming is cheap. Gale also directed ALIEN INTRUDER (PV#16).

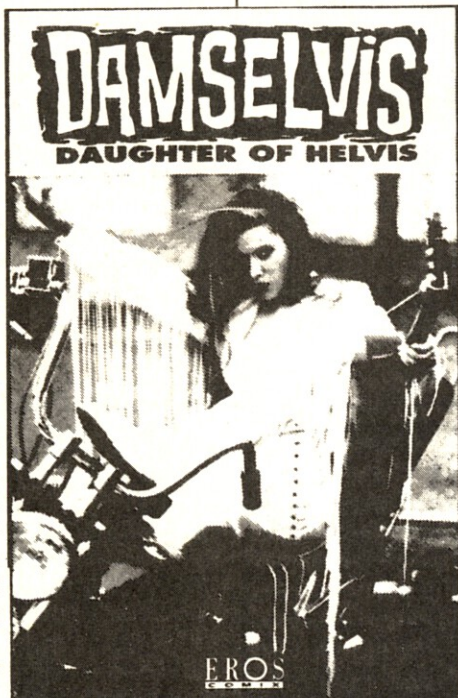
**FIREPOWER (PM 93) P/D Richard Peppin, S Michael January, P Joseph Merhi**

Long haired Gary Daniels and Chad McQueen are cop partners in the "Hellzone" of the L.A. of the future (2007) who go undercover as arena

fighters. Joseph Ruskin runs a death ring in a smoky nightclub behind a movie theatre and makes and sells a fake AIDS vaccine. More time is spent on car chases, explosions, police brutality and shootouts than one-on-one fighting and it all gets pretty dull. With Jim Hellwig (a wrestler, known as the "Ultimate Warrior") as the silly looking long-haired, medieval-look Swordsman and Alisha Das.

**PAST MIDNIGHT (Col., 91) D Jan Eliasberg, S Frank Norwood, P Lisa M. Hansen**

Rutger Hauer stars as a convicted killer on parole in Washington state, after serving 15 years for killing his wife. Natasha Richardson, a social worker living in a remote house, believes he was innocent. She falls for him, then does some research and thinks maybe he did it. A b/w 8mm snuff film proves who the killer is. With good acting, a bloody arm and a reference to David Goodis novels. Clancy Brown and Guy Boyd co-star. It was written by a former social worker. Quentin Tarentino was an associate producer.



**DEEP RED (MCA, 94) D Craig R. Baxley, S D. Brent Note, P Tomothy Marx**

Michael Biehn as a P.I. with a cliché 40s look office narrates a movie with killer milk men. His ex-wife, also a detective (Joanna Pacula), is protecting a little girl who has blood that heals and reverses the aging process (thanks to a close encounter). John De Lancie is a shape shifting (morphing) evil scientist. With Michael Des Barres, Tobin Bell and a rare pro-smoking plot device. Baxley's I COME IN PEACE was much better than this Sci-Fi channel debut with the unoriginal name.

**FINISHING TOUCH (Col., 91) D Fred Gallo, S Anthony L. Greene, P Steve Rabiner**

An L.A. video artist (Arnold Vosloo, also in HARD TARGET) with short white hair seems to be a snuff filmmaker who kills patrons of an L.A. nightclub. Star Michael Nader (with his irritating deep whisper voice) is a jealous detective, whose ex (Shelley Hack) is a cop who becomes involved with the suspect. It all has an unlikely twist ending and Hack uses a body double for sex

scenes. With Ted Raimi as a comic office cop and Art Evans as the Lt. By the director of DEAD SPACE.

**DEAD IS DEAD (Tempe, 92) P/D/S/ed/star Mike Stanley**

Eric, a coke addict with a beard and a dumb looking renaissance hair cut is given a life restoring drug and goes on a vengeance spree that takes him to Manhattan. Others use the drug and keep returning to life and needles go into arms in slow motion. With lines like, "You look like a penis with dry heaves," a boring synth score and really bad FX. It was shot (on tape) in Michigan (where the creator/star produced a local TV show) with a few NYC location shots.

**SPAIN**

**THE SCREAMING DEAD (Wizard, 72) D/S Jesus Franco, S Paul d'Ales, P Robert de Nesle, Luis Lasala**

Spain/France/Portugal/Liechtenstein. (DRACULA CONTRA FRANKENSTEIN). Dr. Frankenstein (Dennis Price) sends out the Frankenstein monster to kidnap a red-haired cabaret singer and uses her blood to revive a green-faced Dracula (Howard Vernon). The doc has a hunchback servant called Morpho and a werewolf fights the monster. The camera zooms a lot, the makeup is terrible, the bats are rubbery and the time period is extremely confused. The soundtrack is zither music and



there's almost no dialog. With Britt Nichols and Anne Libert. Some fans think this is an intentional comedy. This American video release is minus some sex scenes. Franco's more serious followup (with most of the same cast) was **THE EROTIC RITES OF FRANKENSTEIN**.

**BLOODBATH (21st Genesis, 76) D Silvio Narizzano, S/oct Win Wells, P Andres Vincent Gomez**

(**THE SKY IS FALLING**) Dennis Hopper is Chicken, a grisly looking junkie poet who hallucinates a lot and has nightmares, religious visions and frequent disturbing childhood flashbacks. He mistreats his black girlfriend and says things like "Nothing is real, everything is permitted." Treasure (Carol Baker) is an alcoholic ex Hollywood star who sings, throws parties and shows off her scrapbook (with actual star photos of Baker). Richard Todd is an alcoholic pilot still wearing his WWII uniform and Treasure's gay companion is played by the scriptwriter. They're in a Spanish village where kids are dying and funeral processions go by on Good Friday. All the main characters are self destructive, miserable and doomed and the director makes you look at all kinds of mondo type ugliness. It's some serious weirdness from the maker of **DIE! DIE! MY DARLING**. Not to be confused with the 1966 or the other 1976 **BLOODBATH**.

**GERMANY**

**TRANCE (N.P.Y., 81) D/S Eckhart Schmidt, P Barbra Moorsee, Martin Moskowitz**

(**DER FAN**) Simone (Desiree Nosbusch) is a schoolgirl seriously obsessed with a Gary Numan type pop singer (Bodo Staiger). She meets him (after fainting) at a Munich TV studio and they have sex. The surprise part (which I have to give away to get anybody interested) is what makes this well made movie special. When he treats her like a cast off groupie, she kills him, cuts

him up with an electric knife, freezes the parts, then cooks and eats him! Also with Joachim Fuchsberger. Schmidt has directed many teen and drug movies since the 60s. In English and seen on a Canadian video. Nosbusch later became a TV star and was Boris Becker's girlfriend.

**TEENAGE WOLFPACK (Sinister, 56) D/S Georg Tressler, S Will Tremper, P Wenzel Ludecke**

(**HALBSTARKEN**) "Nothing like him has hit the screen since James Dean!" He is "Henry Bookholt" (Horst Buchholz) who stars as Freddie. He works at an Esso station, wears black leather pants and has a 15 year old girlfriend named Sissy (Karin Baal). He also buys a gun, steals a car and leads his small gang on a botched mail truck robbery with tragic results. Based on a "true story." The dubbing is pretty good and the theme is jazz. D.C.A. released it here on a bill with the British **TEENAGE BAD GIRL**. Also look for Buchholz in **TIGER BAY (59)** and **ONE, TWO, THREE (61)**.

**COMEBACK (MGM, 81) D/S Christel Buschmann, P Joachim von Vietinghoff**

Eric Burdon is Rocco, a rock star in black leather pants who owes money, has a junkie wife (Julie Carmen) and hates the way rock has become big business in this almost plotless movie. Rocco is bailed out of jail in L.A. after a coke bust and goes to W. Berlin. He sings at a whorehouse there with Louisiana Red playing steel guitar and is attacked by a jealous German and an American debt collector. In one scene Rocco yells "I'm dead, you're all dead!" on stage then attacks his manager. The new songs performed on stage (including the punk attempt "Who Gives A Fuck") are pretty awful, but when Burdon gets back to older blues classics he sounds great. With Michael Cananagh and John Amprea. Burdon also appeared in **GIBBI (79)** by the same director.

**PV**

**HEY YOU!**

Small rooms with bars are waiting for these guys. Worst first: **SCOTT MEANS (Dallas)**. **MICHAEL NORMAN/ DETROIT DIST. (Southfield, MI)**. **FENNICA (Finland)**. **MONK MAGAZINE (Huntsville, AL)**. **ALAN HALE/IMPORT HORROR (VA)**. **MIKE FLORES (Chic.)**. **SEMAPHORE (Holland)**. **IGNATO - formally NEET STUFF, TWONKY VIDEO & QUALITY COMICS (Somerville, N.J.)**. **GEORGE MARCHMAN (Atlanta)**. **CHRIS DUFFY/GRAPHIX MAIL ORDER (Makanda, Ill)**.

Mid range offenders: **VINTAGE VINYL (Ford, N.J.)**. **DAYSTAR BOUTIQUE (London)**. **PRIMAL PLUNGE (Alston, MA)**. **DEPLASTICOS DISCOS (Valencia, Sp.)**. **CARGO (Canada)**. **OCEAN STATE VIDEO (Prov., RI)**. **BIG AND TALL (L.A.)**. **HOWLING FROG (?)**. **MONDO (Carboro, NC)**.

Minor offenders, but they still owe us \$! : **STYX INT. (Winnepeg)**. **APPLAUSE (NYC)**. **AUSTIN BOOKS (Austin)**. **LEATHER TONGUE (S.F.)**. **THATS TRASH (New Orleans)**. **WEB OF SOUND (Lancaster, PA)**. **WUXTRY (Athens, GA)**. **NUTTY BROTHERS (Little Rock, AR)**. **BLUE CHIPS VIDEO - formally RARE BIRD, CONNOISSEUR, INFORMED (NYC)**.

**RARE MIRRORS 45!**

"Shirley" b/w "She Smiled Wild" (Hearthan 105). 9 minutes of pre-punk (75) Velvet Underground influenced Cleveland music released on Pere Ubu's Hearthan label! Not a bootleg or repressing! These records were discovered in a secret waterproof vault under Lake Erie!

Read about Mirrors in **FROM THE VELVETS TO THE VOIDOIDS (Penguin)** by Clinton Heylin and **ENGLAND'S DREAMING (St. Martins)** by Jon Savage.

Mirrors were band founders Jamie Klimek and Jim Crook plus Paul Marotta (keyboards), bass players Craig Bell (Rocket From The Tombs) or Jim Jones (Pere Ubu) and Michael J. Weldon (minimal drums).

Singles are \$7. With Original Picture Sleeve (limited supply) - \$30.00.

Add \$2 for first class postage and handling. \$3 for overseas airmail.







**VIETNAM AT THE MOVIES (Fawcett, \$12.50)**  
**Michael Lee Lanning**

This is the book of the issue and it should be easy to find. It starts with a fascinating history of war movies.

Lanning shows how (despite some anti war films), every American war movie produced during WWI, WWII and the Korean war was pro America and how nearly every one made during the Viet Nam "conflict" was clearly the opposite. **THE GREEN BERETS** is the only major exception. Lanning, a retired Lt. Colonel who was in the service for 20 years, is no fan of Jane Fonda and Oliver Stone or mindless **RAMBO** type movies either, but he took the time to watch and evaluate nearly 400 titles (down to the lowest exploitation movie) concerning the war or returning vets. It's almost impossible to find a movie with a Nam vet that's not a psycho or at least ruined for life. Lanning points out if the way soldiers dress and act is believable or not and if the weapons and locations are correct. They usually aren't.

**GHOSTMASTERS (Cool Hand Com., \$29.95) Mark Walker**

If you liked our Spook Show Racket article (PV #14), you'll love this 176 pg. book, the ultimate look at live ghost and horror shows that were common from the 30s through the 60s. Chapters cover theatrical characters like Rajah Raboud, Ray-Mund, Dr. Silkini, Kara-Kum and even the famous Blackstone and how the shows were presented and advertised. It's well worth it just for the many rare photos (one has Lugosi sneering at a floating skull) and incredible hype heavy ads jammed with every cliché death symbol imaginable.

This is a new updated, expanded version of a 91 book by the Baltimore author. 1098 N. W. Boca Raton Blvd. #1, Boca Raton, FL 33432. Walker also made a companion video (PV #16).



**DIVA CINE SEX STAR**  
**(Glittering Images, 60,000 lira)**

International sex stars of the 50s through the 70s are shown (naked as often as possible) in many (often color) photos. Some of the many women exposed here are Jayne, Mamie and Anita, lesser known Euro stars (Chelo Alonso, Rosalba Neri, Barbara Bouchet), strippers (Tempest, Blaze, Ding Dong...), cult stars (Irish McCalla, Barbara Steele, Ingrid Pitt), soft core stars (Uschi, Marsha Jordan, Sharon Kelly...) and even porn stars (Brigitte Lahaie, Lisa DeLeeuw, Serena ...). There's even a whole chapter on the **ILSA** movies and selected filmographies. Also with magazine covers, original art and erotic fantasy cartoon strips. All text in this high quality oversize 104 pg. book is in Italian and English. Per Adulti. Via Giovanni da Monttorsioli, 37/39 50142 Firenze, Italy

**THE SEDUCTION OF THE GULLIBLE (Procrustes, £11.99)**

**John Martin**

Here's a fascinating book that demonstrates how absurd it is for a government to act as censor. In 1984 (!) the Video Recordings Act was a big media deal in England and prompted many horror fans to become criminals buying illegal ("Video Nasty") tapes. Dealers were arrested and the act was later used to ban one film for blasphemy! All the banned tapes are reviewed here and there's a detailed chronology of what went down from 82 to 93, complete



with quotes from members of Parliament and censors. Many banned titles are obvious cannibal, mondo, Nazi atrocity movies, but others are Tobe Hooper's *DEATH TRAP* and *FUNHOUSE*, Argento's *INFERNO* and *TENEBRE*, *BLOOD FEAST*, *THE TOOLBOX MURDERS* and *THE EVIL DEAD*. *CHILD'S PLAY III* was recently blamed for a real life murder in England. The illustrated limited edition 266 pg. book is from P.O. Box 134, West PDO, Nottingham NG77BW, England.

**KILLING FOR CULTURE (Creation, \$19.95) David Kerekes, David Slater**

This "Illustrated history of death film from Mondo to Snuff" by the editors of Headpress magazine examines movies about cannibals, serial killers and mass murderers, hate propaganda and real death scene comps. Titles like *PEEPING TOM*, *VIDEODROME* and *MAN BEHIND THE SUN* are here and even what fanzines have covered all this stuff (they missed Ecco though). If you liked our two part Mondo feature (PV #3/4), this takes it all a few steps farther (a real severed head is on the cover) without dealing with the tamer pre-MONDO CANE documentaries. It's about 350 pgs. with annotations, a select filmography and index. Not a pleasant book, but somebody had to write it. Inland, the American distributor is at 140 Commerce St., E. Haven, CT 06512.

**CARTOON MOVIE POSTERS (\$24 ppd.)**

**Bruce Hershenson**

Nearly 400 rare posters and lobby cards for cartoons and animated features are shown (in color) ranging from a 1911 French Winsor McCay poster to one for *FRITZ THE CAT*. While you could see some of the Disney and Warner ones elsewhere, this book also features pre-Mickey characters like Fritz The Cat, Flip The Frog and Krazy Kat plus classics from Tex Avery and Max Fleischer. I'd love to have that 1946 Heckle And Jeckle lobby card on my wall! Great Stuff. Hershenson also offers 5 volumes of Hollywood Posters books. P.O. Box 874, 202 Aid Ave., West Plains, MO 65775.

**GHOSTS AND ANGELS IN HOLLYWOOD FILMS (McFarland, \$49.95) James Robert Parish**

Credits, plots, reviews and facts are given for 264 American movies (and TV features) from DeMille's *GHOST BREAKER* (14) to *HI HONEY-I'M DEAD* (91) starring Curtis "Booger" Armstrong. It seems like the peak years for these fantasy, comedy and horror movies were during and just after WWII. The ghosts and angels don't always have to be "real," but movies (often westerns) with phantom or ghost in the title and other marginal titles are just listed. It's a good illustrated 400+ pg. reference book. Now, how about a volume on devils.

**ATTACK OF THE MONSTER MOVIE MAKERS (McFarland, \$35) Tom Weaver**

A dozen actors and 8 behind-the-scenes personalities (Val Guest, Herman Cohen, Robert Day...) are interviewed. The actors range from the famous (Vincent Price) to the obscure (Herbert Rudley from *THE BLACK SLEEP* and William Phipps from *CAT WOMEN OF THE MOON*) and careers go back as far as Lupita Tovar (Spanish language *DRACULA*) and Rose Hobart (30s *DR. JEKYLL*). My favorite interview is with Merry Anders (*HYPNOTIC EYE*, *HOUSE OF THE DAMNED*). As in Weaver's two previous McFarland interview books, much of the material previously appeared in abbreviated forms in Fangoria or Starlog. 384 pgs. with photos and complete filmographies for actors. McFarland is at Box 611, Jefferson, NC 28640.

**GUIDA AL CINEMA SPLATTER (Arnaud, 25.000 lira) Gian Carlo and Gian Lucia Castoldi**

Starting with *BLOOD FEAST*, *FLESH EATERS* and *BLOOD AND BLACK LACE*, gory movies from around the world are reviewed (in Italian) in chronological order with credits. Some of the last features here are by Jorge Buttgerreit and Andreas Schnaas. An Appendix lists mondo movies and marginal tiltes. 250 pgs. with a few illos. P.O. Box 18259, 50129, Firenze, Italy

**REEL ELVIS! (Taylor, \$10.95) Pauline Bartel**

33 Elvis features get a chapter each with credits, info about the production, the music and the co-stars. Each chapter has fun facts and a quiz (I hate quizzes). For instance: On the famous first Ed Sullivan TV appearance, Elvis was introduced by Charles Laughton (Ed was in the hospital) and there was a short "making of" film for *PARADISE HAWAIIAN STYLE* that was shown in schools and churches. Anyway, like millions of others, I can't seem to read enough about the star of *HARUM SCARUM* and it's good to have all this info in one place. It's 190 pgs. 1550 W. Mockingbird Lane, Dallas, TX 75235

**LOS FILMS DE ARMONDO BO CON ISABEL SARLI (Corregidor) Jorge Abel Martin**

I knew about Argentinian sex star Isabel Sarli only because I saw the notorious adults only *FUEGO* when it was new, but I had no idea how popular she was around the world. When this "films of" book was published (81), she had starred in 23 movies, all directed (and most co-starring) Armondo Bo (in films since 1938) and usually featuring Sarli (who would have passed a Russ Meyer audition easily) naked. I like the Philippines newspaper ad for *THE VIRGIN GODDESS* (75) filmed in S. Africa. Thanks to Axel Kushevatsky (Buenos Aires) for sending this and info about *UNA AMERICANO EN BUENOS AIRES* (60), starring Mamie Van Doren!



*Isabel Sarli*



**BABILONIA GAUCHA (Planeta) Diego Curubeto**

Hollywood (and international) movies filmed in (HIGHLANDER II, MOONRAKER) or set in (GILDA, WAY OF THE GUACHO) Argentina and actors and directors from Argentina working in Hollywood are covered in this 222 pg. book. Some major players are Hugo Fregonese, Howard Hughes, Faith Domergue, Guy Williams, Roger Corman (who made sword and sorcery movies down there) and even David Carradine. En Espanol and with photo sections. Write to Air Facility 153-40 Rockaway Blvd., Jamaica, N.Y. 11434 for info.

**HOUSE OF HORROR (Creation, \$23)**

England's Hammer studios haven't made a feature since TO THE DEVIL A DAUGHTER (76), but for many years they were the horror company of the world. This 180 pg. book has chapters on Hammer vampire movies, Frankenstein movies, sci-fi and psychos. With lots of illos (8 pgs. are color), credits for every Hammer production (48-76) and some brief interviews. It's an expanded version of a 73 volume with a new (kind of out of place) chapter on international vampire cinema featuring Jean Rollin and Jesus Franco movies (and more nudity than the rest of the book). We have copies (see our ad).

*These music books are also recommended:*

**RASPBERRIES****OVERNIGHT SENSATION (Power Pop, \$30) Jim Horan.**

Huge 352 pg. book on Cleveland's most famous band (and all the local 60s groups with future Raspberries members). With interviews, reprinted articles and lotsa rare pics. P.O. Box 504 Dresher, PA 19025. Also look for the recent Choir

compilation CD from Sundazed. **THE FAB BRITISH ROCK 'N' ROLL INVASION (St. Martin's, \$13.95)**

**Dave McAleer.** Excellent overview of the 60s British invasion with chapters on all groups and singers. Charts show how the "bubble burst" in 66 (when the Monkees debuted) and Brit groups no longer automatically dominated our airwaves. With lots of great illos. **INCREDIBLY STRANGE MUSIC Vol. II (Re Search, \$17.99)** Follow up volume with interviews with artists (Yma Sumac, Esquivel, Korla Pandit, Rusty Warren!) and collectors plus many LP covers illos. Learn about the recording careers of Heino, Stompin' Tom Collins and Louis Farrakhan plus party records, comedy records and lots of collectable hard-to-classify oddities.

**MARIANNE FAITHFULL - AS TEARS GO BY (Omnibus, \$15.95) Mark Hodgkinson.** This sad but interesting tale of a British girl (related to the Sacher-Masochs of Vienna) who became a teen pop star, Stones girlfriend, then hopeless junkie in NYC, ends by pointing out that unlike most of her surviving contemporaries, she's not dull. With complete discography. Faithfull's own autobiography has just been published as well as a new sampler CD (Faithfull) from Island. **VAN**



**MORRISON - TOO LATE TO STOP NOW (Viking, \$25) Steve Turner.** Morrison's long, impressive career gets the coffee table book treatment. The East Belfast and Them days are well covered. With discography and many pics. Morrison's latest release (A Night In San Francisco) is two CDS of fine live music (he still does "Gloria"). **ERIC CLAPTON SCRAPBOOK (Citadel, \$16.95) Marc Roberty.** This obsessive book is a chronology of what Clapton did nearly every day of his life since he joined the Yardbirds in 63. I enjoyed the 60s part, but it's incredible how many forgettable and uninteresting records Clapton later made and played on.

*We Also Received:*

**ALONE WITH THE PRESIDENT (Blast, \$16.95) John Strausbaugh.** Amazing collection of photos of presidents (JFK to the Gipper) and their first ladies posing with unlikely celebs. See Kennedy and Chuck Connors, LBJ and Cantinflas, Nixon and Johnny Cash, Ford with George Harrison and everybody with Bob Hope and Billy Graham. The text is great too. **THE PLAYBOY BOOK (General, \$45).** 40 years of Playboy is turned into an impressive deluxe 368 pg. coffee table best of/sampler book. With lots of covers, article and interview excerpts, cartoons and of course the real selling point - lots of

naked women. It ends with an 8 pg. foldout containing reductions of every centerfold and a guide to every interview. **SELL YOURSELF TO SCIENCE (Loompanics) Jim Hogshire.** If you'd like some fast cash selling your hair, blood, sperm, organs or your whole body, having a baby for somebody else or being a human guinea pig, here's how, complete with federal laws, test sites (why

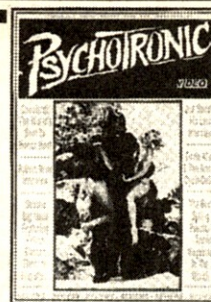
so many in Baltimore?) and sperm bank locations around the country. A chart shows how much you are worth (as much as \$50,000 recently dead). PO Box 1197, Port Townsend, WA 98368. **WHEN HOLLYWOOD WAS FUN (Birch Lane, \$24.95) Gene Lester.** 30s -50s photos taken by Lester (staff photographer for The Saturday Evening Post) and text about the stars. Many of the photos are candid, ironic, uncensored and funny. **NOW WE ARE SICK (Dreamhaven, \$11.95) Neil Gaimen, Stephen Jones.** Poems by 30 sci-fi, fantasy and horrors authors (including Robert Bloch, James Herbert and S. P. Somtow). 1309 4th St. SE, Minneapolis, MN 55414. **SUMAC (Flame Grape, \$12.95) Charles Neal.** It's a novel about what happens to a security guard in Indiana. Neal also wrote "Tape Delay" featuring interviews with members of Sonic Youth, The Swans, Nick Cave, Lydia Lunch and others. 31-18 Crescent St. IB, Astoria, NY 11106. **THE ELECTRIC WITCH (\$5.95) A. J. Ryan.** The first of a planned series of limited edition compilations of fantasy and horror stories. One is about The Misfits and others deal with B movies. 438 Forest St., Box 7, Kearney, NJ 07032.

PV

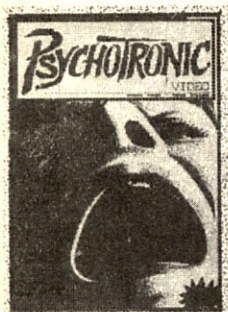


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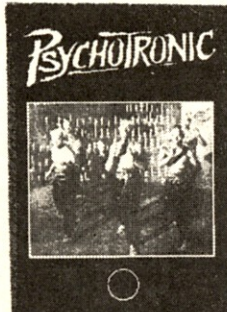
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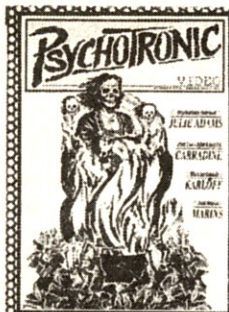
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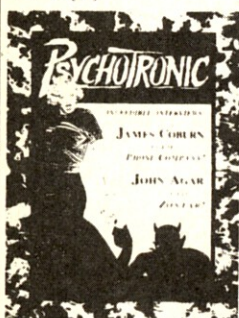
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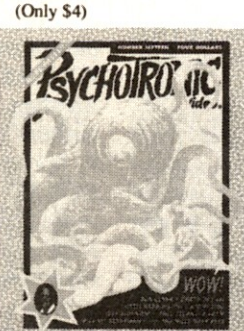
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MIRRORS 45 - See page 18.

## BOOKS!

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By ART BLACK

Estrus, dear Estrus being one of the last few holdouts sending actual 12-inch vinyl our way nowadays, we'll give them first nod. *Destroy All Astro-Men!!* by **Man...Or Astroman** holds absolutely no surprises. Just first-rate guitar & Farfisa instrumentals for the twangaholic in all of us. On cherry-red wax. Longtime faves **The Woggles** not only offer nothing new stylistically on *The Zontar Sessions*, the tracks themselves are culled in large part from their early Zontar and Estrus 45's. Meaning I can finally retire those worn-out discs and start working at burning away the grooves of this one. Absolutely killer garage ramalama, even better than *Teendancemarty*. On institutional-grey wax. Label honchos and perennial booze-rock supporters the **Mono Men** never went away for a minute, but they're back nonetheless with *Skin & Tonic*, another collection of lowest-common-denominator hoe-downs and rave-ups. On blacklight-purple wax. The Flintstones' far more interesting neighbors **The Trashwomen** return us to the land of no-nonsense, no-frills, dyed-in-the-reverb instrumentals on *Spend The Night With The Trashwomen*, as primitive a cave-romp as anything released this decade. And when these sleazettes open them moist and sneering maws of theirs, well you'd best watch out. Yeah I know what your thinking, but I mean open them maws to sing. On what used to be common, everyday black wax. (Estrus, POB 2125 Bellingham WA 98227)

Whoa, hold on, another Estrus disc hiding in the stacks, this one a lovely 10 inches wide: **The Insomniacs**. With a picture of Vampira on the back to match the one of Tor Johnson on the rear of the Trashwomen LP, and a pair of brothers on guitar/bass who evidently chose their last name by pulling random tiles from a Scrabble set, they play progressive art-rock with distinct Supertramp/Kansas proclivities. Yeah right.

If these guys even know what "proclivities" means, I'll eat Uncle Floyd's hat. (Me, I only know because the wife had to go to the gyno to get hers removed.) Also on spiffy 10-inch, **The Fells** want you to know they're *Amped* and religiously analog. Definitely more post-mod garage than the Estrus crew (they go in for hot-rod iconography but I picture 'em more with a spacecraft made of old toasters and bicycle gears sharing their practice space), the style here is flatlands punk spiced with twin subcompetent leads completely ignoring one another and wandering simultaneously in totally—shall we say—individual directions. (Westworld, POB 43787 Tucson AZ 85733)



POISON IVY

Scowling dapper-clad Californians **The Loved Ones** list all the right influences and cohorts in the presskit for *Better Do Right*, which I guess explains why they sound like any band in any urban bar playing to clueless kiddies who wish they were old enough to have seen the Atlantics or Paul Collins' Beat during their respective fifteen minutes. (Hightone, 220 4th st #101 Oakland CA 94607) Final vinyl this issue is the *Mod Fuck Explosion* soundtrack by **Unrest** and **Karyo Tengoku**. Can't comment on the film, or any of Moritsugu's previous projects (*Der Elvis*, *My Degeneration*), but luckily that's Michael's job. Mine is to piss and moan about the music. Unrest struck me as more "interesting" than "enjoyable" for the last, what—four years?—of their existence. Nothing here to change that opinion.

Tengoku's side is punk and boho-rock with a typical underground Japanese slant (forgive me). Everything just a bit askew, an underlying *wrongness* infesting everything and making it sound utterly *right*. Unfortunately they too are history. On china-white wax. (Ballpeen, POB 170016 SF CA 94117)

And since we're already sharing a glass of Sake and chatting amiable about our Nipponese friends, I'd like to drop an endorsement for the newest *Tokyo*



*Flashback.* If I say that volume three is the best of the series, will that be enough to send you scurrying for a copy? Oughta be, but I never know when to shut up, so forgive me if I gush. Acid guitar permeates like never before, starting right off with **Overhang Party's** extended 2-chord proto-metallic 7:48 opus. Naturally the next track's an exact opposite, a piece of lite fluff that's then followed by **Fushitsusha's** all-out noise assault. That's right ladeez and jennulmun, you gotcher experimental, you gotcher heffy meddle, you gotcher trippy hippydelia and vice subversa. And if Hendrix is indeed dead and not working for the CIA in upper Slovenia as rumored, then he's gotta be the zombie behind "*Ritual Of The Sun*" by **Sweet & Honey.** (PSF, 2-45-11 Matsubara, Terada Bldg 2f, Setagaya-Ku Tokyo Japan)

Can't let this issue go by without an obituary for one of my fave local bands—make that one of my fave contemporary bands, emphasis on the contemporary. Yes, Virginia, it's true, the **A-Bones** are buried. And me, I can't think of a finer epitaph than *Music Minus Five.* Greasy genius; trendsetting iconoclasm (but don't hold that against 'em)—file under Uzi-listening. If you can listen to this kinda wild-ass stompin' R&R (with a capital ROCK and underlined roll) without breaking into the swim, then brother you *deserve* the Spin Doctors. (Norton, Box 646 Cooper Station NYC 10003)

If I were even vaguely organized I'd've followed the Loved Ones review with **The Odd Numbers**, who share just about all there is to share except the LO's lack of talent. True, they're naught but a reincarnation of the Chords, who were the Jam reborn, who simply reanimated the Who's long-dessicated corpses, so I'll jump over the dull middle of the paragraph and skip to the bottom line: These chimps got the hooks, they got the look (yeah, I agree: "so what," *but*) they got the tunes and they got the 'tude. They got it all, my simian chums. A power trio that deliver the goods in distinctly mod(ern) terms, without coming off like museum pieces or this week's trendy flavor. Whoops, I'm slipping back into middle-paragraph mode. Forgive please. (Eight One Nine, 819 N 2nd San Jose CA 95112)

I don't think I've written about **Material** in these pages before, to my eternal discredit. *Hallucination Engine* is moody as sex, driving as sex, uplifting as sex, sexy as sex. I think in rock critic class we were told to call this kinda thing transcendental. And don't hold the Wm. Burroughs vocalisms against 'em: Not only are they pre-Nike/Nirvana, they're part and parcel of a middle-eastern cybersound that's contained in few other CD jewelboxes I've stumbled across in my eleventeen years on the planet. Okay, maybe to a lesser extent

*Take Me To God* by **Jah Wobble's Invaders Of The Heart.** Allah rocks, dude. The hell with Memphis, carry me back to ol' Mecca. (Island)

Or Philadelphia, at least. **David E. Williams** proves himself to be one of the great satirists of our time, skewering the pretentious absurdities of somber goths past and present on *A House For The Dead And A Porch For The Dying.* Absolutely hilarious dead-on imitations of countless clueless black-clad poseurs, as represented in such titles as "*Severed Hand Holding Daisies*" and "*Crippled Lord Of Fairies*". What's that? You say he's serious? Well then I doubly recommend it, as the sonic equivalent of a photo labeled "before Prozac". (Ospedale,

POB 2422 Phila PA 19147) Similarly downbeat and obsessive, *Dora Suarez* is a weird little hybrid. Spoken-word excerpts from a psycho/logical mystery read by author **Derek Raymond** (aka **Robin Cook**) over a noir soundtrack writ and executed (you'll forgive the terminology) by the jolly pubcrawlers of **Gallon Drunk.** A sort of splatter version of old-time radio drama. Pretty cool, you ask me, even if it didn't hold my interest quite long enough to find out who or why. (Clawfist, 231 Portobello RD London W11 1LT UK)



Nobody reviewed MARCELLA DETROIT!

BOOTSYS'S RUBBER BAND is back with a 23 cut double CD release, **BLASTERS OF THE UNIVERSE** from Rykodisc. The funky, mind bending release even includes some blistering guitar solos from the late Eddie Hazel. After too long of a wait, **THE CRAMPS** are back with

**FLAMEJOB** (Medicine). Lux And Ivy offer 15 new classics with titles like "Nest Of The Cuckoo Bird", "Let's get Fucked Up" and "Naked Girls Falling Down The Stairs". **BOOKER T & The MGs** are back too. **THAT'S THE WAY IT SHOULD BE** (Columbia) is like their 60s Stax albums - some pretty forgettable MOR cuts and a few incredible, tense instrumental gems. Sure would like to see them live. **JEFF BUCKLY** doesn't sound like his father Tim, but he looks kinda like him and his debut album, **GRACE** (Columbia) is real good. Look for the 18 track **CHOIR PRACTICE** (Sundazed), the best Cleveland band comp since "Buried Alive" by The Pagans. It includes an informative booklet. The Choirs one great (local) hit was "It's Cold Outside". Congratulations to two guys I've known for many years (Howie Piro and Kevin McMahon) for both landing record contracts! And thanks to Sundazed, Island, Polydor, Columbia, American Gramophone, TVT, Atlas, Wax Traxx and especially Atlantic and its many labels for the many review CDs. Look for the number one issue of **BENT** with Art Black's new singles column!

MJW

PV



# Black Sunday

## 1995 Calendar



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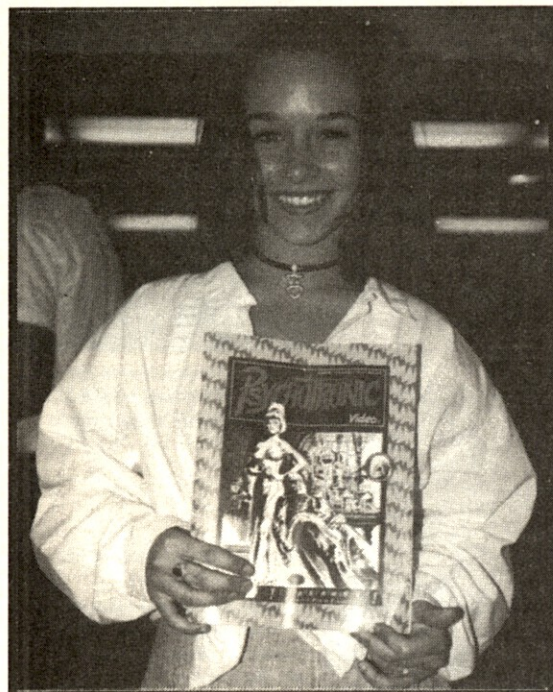
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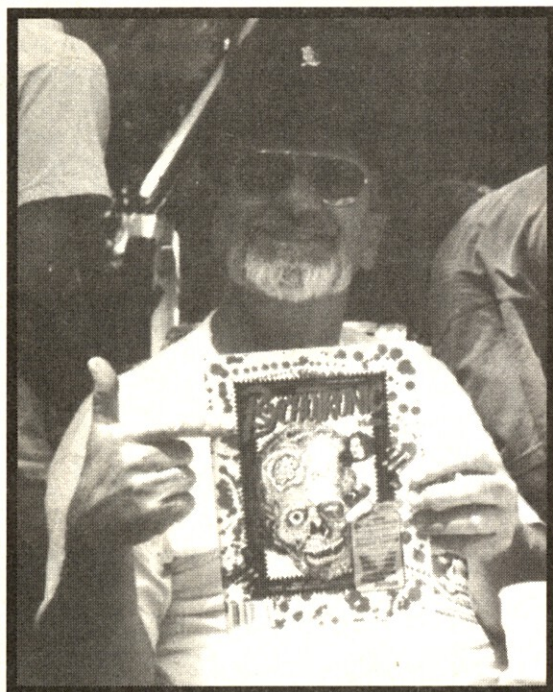
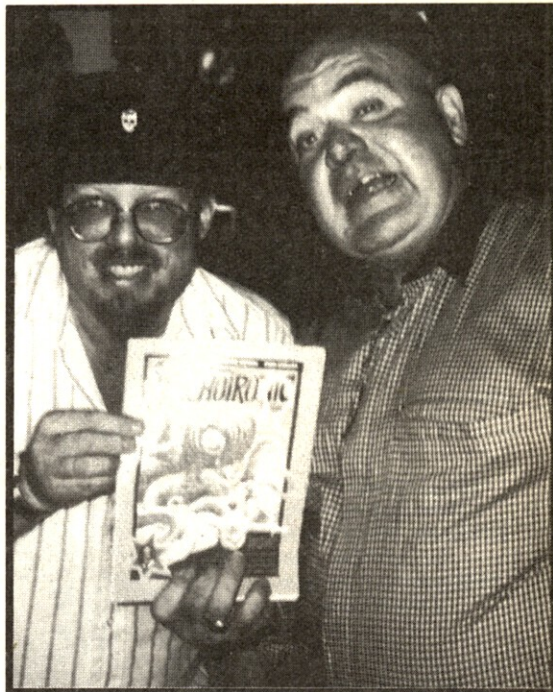
# WHO READS PSYCHOTRONIC VIDEO?



*Danille Harris  
(HALLOWEEN IV,  
V)*

*Eric Caiden with  
George "The  
Animal" Steel (Tor  
Johnson in ED  
WOOD)*

*Photos by Steve Moes  
(Collins...), Gary Hertz  
(Roth), Federico  
Galanetto and Vitorio  
(D'Amato), Patrick  
Lozito (Stewart), Jim  
Knush (McCalla),  
Anthony Pelkovich  
(O'Connell), Gordon K.  
Smith (Band), Carol  
Kovnick-Hernandez  
(Steele), and all others  
Vince Mizzi  
Last issues Michael  
Berryman photo was  
taken by Michael  
Murphy.*

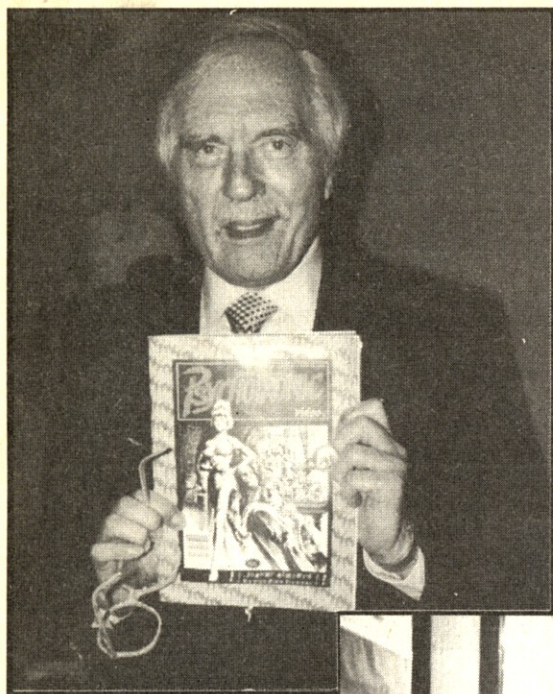


*Ed "Big Daddy" Roth!*



*Beverly Garland  
(ALLIGATOR PEOPLE, HAUNTED SYMPHONY)*





PHANTASM series star  
Angus Scrim.



Castle Of Frankenstein art  
director Bbob Stewart reads  
his two favorite magazines.

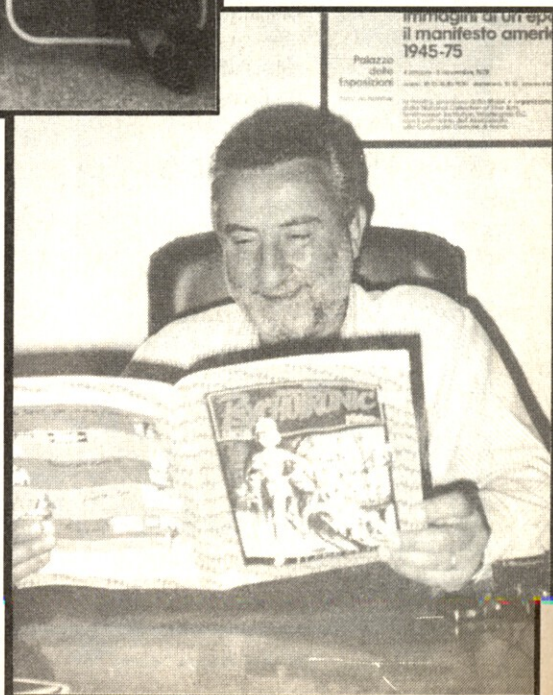
Director/writer Max Allan  
Collins, Patty McCormack  
(THE BAD SEED!) and Majel  
(STAR TREK ) Barrett  
Roddenberry on the Iowa set  
of Collin's new feature  
MOMMY.



Jasie (CAVE GIRL, ROOTS  
OF EVIL)



Aristide Massaccesi (aka Joe  
D'Amato, David Hills, Peter  
Newton...) director of count-  
less Italian horror and sex  
movies including TRAP THEM  
AND KILL THEM and the  
Black Emmanuelle series!







Deborah Dutch (aka Dare)  
(BRUCE LEE FIGHTS BACK  
FROM THE GRAVE, HARD  
TO DIE, MIND TWISTER)



Irish McCalla (SHE DEMONS,  
SHEENA, QUEEN OF THE  
JUNGLE)

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Brother's NEW WAVE HOOK-  
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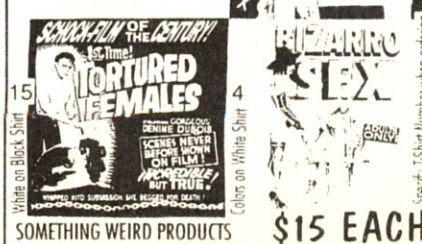
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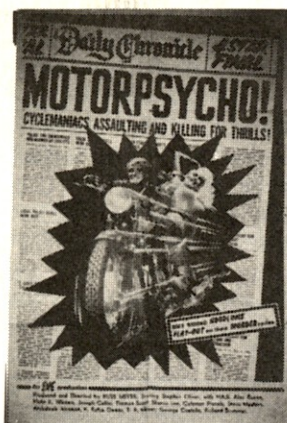


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# CAMERON MITCHELL

STAR OF TOMORROW

Interview by David Del Valle

Cameron Mitchell claimed to have seen a flying saucer and he had psychic surgery performed on himself. He got typed playing villains, racists and rapists but said in early interviews he wanted to play Ghandi and make a film of the life of Christ. Apparently he had alimony, drinking and gambling problems in his real life. Mitchell, one of the most welcome character actors and stars of the last half century died Wed., June 29, 94 at his Pacific Palisades home. This interview was taped for Century Cable in the Santa Monica Public Access studio several years ago.

CAMERON MITCHELL (Cameron McDowell Mizell) was born in Dallastown, PA. on 11/4/1918 and was one of seven Pennsylvania Dutch Mizell children. Their father was a preacher in the Dutch Reformed church. He once threatened to disown Cameron for his theatrical aspirations. Mitchell saw his first horror movie at a young age. "I remember when I was 12 years old. We had a little theatre in our little village,

played one night a week. That was my only pay for delivering circulars. Hundreds of miles I walked to deliver circulars door to door and that was my pay. I always sat in the front row and Bela Lugosi comes on as Dracula. Well, after the first three minutes, I was in the middle of the theatre and back farther, it was not a theatre, it was was an old shed, it was very long. I'll never forget it was the only movie I ever walked out on in my life because I loved all movies. And Baumpy Seaquist - great name-, Skinny Schmeltzer, Pickle Bowman, Rat Sellers... Baumpy drove me home and the blind flew up. For four years after that, every night after sundown, I could see Bela Lugosi coming over. I would see bats. I would have nightmares about it. With me - it was not good. Even to this day, I have nightmares about Bela Lugosi. I think I would rather be Bela Lugosi and be Dracula, than to be a 12 year old looking at him."

Mitchell was a semi-pro ballplayer and was offered a contract with the Detroit Tigers. Local PA newspaper articles from 1936/37 referred to him as an athlete who had landed local American Legion stage roles. He soon left for New York City and attended the Theatre School in NYC (1938-40). In a 1970 interview, he said, "When I came to New York, I had a heavy Pennsylvania Dutch accent, 50 cents in my pocket and I had never used a telephone." He also worked as a dishwasher, was an usher at the Roxy theatre, and was a guide at Radio City Music Hall (along with Gregory Peck). In 1939 he made his Broadway debut in "Jeremiah" then was in "The Taming Of The Shrew" starring Alfred Lunt and Lynn Fontanne. It was the actress Fontanne who suggested that Mizell change his name because of anti-German sentiments during the war. Mitchell became a N.Y. Theatre Guild member, worked as a radio commentator and appeared on an experimental TV program as early as 1940.

In 1940, he was married to the German born Joanna Mendel, an actress who was the daughter of wealthy Saskatoon, Canada meat packer Fred Mendel. The Mitchells' first child, Robert Cameron, was born in 1942. Their other kids are Michael Frederic (born 47), Chip or Charles Emil (born 51) and Camille (born 54). The family lived in Cape Cod and later, in an 11 room house in the Pacific Palisades. Mitchell served in WWII as an Army Air Force bombardier (1942-44). After he returned he landed a screen test at MGM and was signed to the studio. His film debut in *THEY WERE EXPENDABLE* with John Wayne started his six decade long film career. When the MGM contract was up in 1947, he was signed to Columbia (48-52) and also was loaned out to other studios. Mitchell was directed by John Ford, Mervyn LeRoy (twice), King Vidor, Lewis Milestone, Elia Kazan, Henry Hathaway, Raoul Walsh and Martin Ritt in his early days in Hollywood.

Co-starring in the Pulitzer Prize winning play *DEATH OF A SALESMAN* for two years as Happy, blonde haired son of Willy Loman was a career highlight. Lee J. Cobb starred with Mildred Dunnock, Mitchell and Arthur Kennedy and Elia Kazan directed. "We never were aware of the audience or the fourth wall. We were in a house in Brooklyn. Willy Loman was our papa. We didn't care about the people out there. It was the only thing I've ever done in my life where every performance was like that. That's why it was so hard to



do. For two years, eight times a week, I went to the funeral of my father and after a while it got depressing. We had gangsters come backstage. We had ministers, rabbis. We had psychiatrists. It was the most honored play in the history of Broadway. Bogart was one of my favorite people in the audience. Monty Clift saw *SALESMAN* 15 times. Bogart saw it four times. Each time Bogart was in the audience, I loved it because every time I did what he thought was funny, he'd start to laugh that Bogart laugh and everybody joined in. When Bogart was there it was great show. They don't make them like that anymore. Bogart and Gary Cooper and Clark Gable, these were great people and sweet people, they weren't snobs."

The movie version had Mitchell and Dunnock but the other leads changed. "I did the film version with Fredric March. Kevin McCarthy had done the role of Biff in the London production. Arthur Kennedy hated the play and that's why he was so great as Biff. He would throw the lines out and he didn't want to do it. It's terrible that we have no record of this because *SALESMAN* was meant to be seen as a play. You have to see the whole stage. The impact. You had to see it all at once. Which you can't see in a film. You cut to this guy. You cut to him. Miller wrote it to be a play. It was picked last year as the greatest play in the history of the theatre."

*FLIGHT TO MARS*, from Monogram, was an early modern sci fi movie released just after *DESTINATION MOON* and *ROCKETSHIP X-M*. Mitchell has a space romance with Marguerite Chapman (wearing a miniskirt). "We shot it in five days and it made the Mirisch Brothers, Walter Mirisch, who is or was the head of the Academy, and they went from that little film into big time production. The Mirisch Brothers zoomed after that. It's unexplainable to me that you could make a film like that in five days, for probably a dollar and a half, it was so reasonable it was outrageous. Marguerite Chapman was under contract to Harry Cohn at Columbia and I thought she was very attractive and a very nice girl." The role led to more sci fi offers. "Yeah, but thank God I was offered other things. 51 was a strange year, I did five in a row. One was *JAPANESE WAR BRIDE* which Charlie Chaplin saw and paid me a compliment. I played a sort of milquetoast

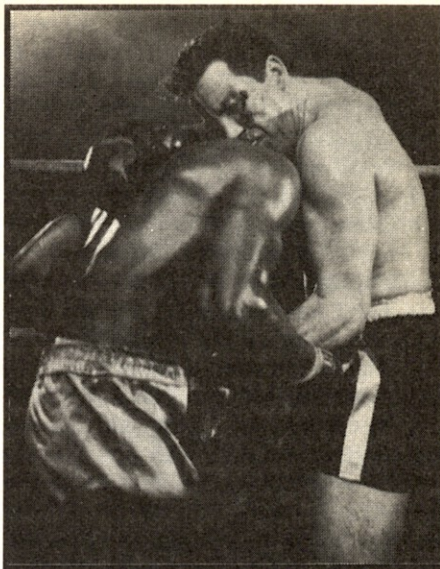


*HELL AND HIGH WATER*  
with Richard Widmark

character. That was the year I did *OUTCASTS OF POKER FLAT* at Fox. I had to test for it and thank God, the test was good. That's when Chipper was born, when I was doing that and it gave me a whole new career. That's when I played my first really bad guy. I shot Miriam Hopkins in the back. I beat up Billy Lynn. I scared

him to death. I had to slap Anne Baxter. She played my wife."

The western *OUTCASTS OF POKER FLAT* (52) was Mitchell's first at 20th Century Fox and he played a murderous bandit terrorizing people in a cabin during a snowstorm. It also led to typecasting. "I



*MONKEY ON MY BACK*

raped Anne Baxter in *OUTCASTS*. That was the beginning of my raping. My raping scenes. I raped Susan Hayward in *GARDEN OF EDEN*, I raped Lola Falana in *THE KLANSMAN*. I raped Dana Wynter in *THE VIEW FROM POMPEYS HEAD*. She was my wife, but I still raped her. It was a lot of work. I really got tired of raping and was under contract with Darryl Zanuck at Fox and I said, 'I'm not going to rape Dana Wynter in *THE VIEW*..' and he said, 'That's alright.' He said, 'We'll suspend you.' When they suspended you in those days, you were suspended. So Richard Burton gave me a bottle of Scotch and he said, 'Here, do it.' I did and I broke down a door this big and it was a damn good scene by the way. And I didn't want to do it. And that was my last rape scene."

Mitchell was in many westerns. "I've done cowboys. I've shot a man in the back with a shotgun and no hero would ever do that. You can do things that you can't do in other films. Westerns are going to come back. I did a few very good westerns. I was fortunate, in *THE TALL MAN* with Clark Gable, who was a very great man. I loved Gable. I loved Gary Cooper. I did several very good westerns." *HOW TO MARRY A MILLIONAIRE* (53) starred Marilyn, Betty Grable and Lauren Bacall. Mitchell's character ends up with Bacall. *MAN ON A TIGHT ROPE*, released the same year, starred Fredric March and was shot in Bavaria. It was the first of many features Mitchell would do in Europe.

In 1954, Mitchell was named a "Star Of Tomorrow." He appeared in *DESIREE* with Brando and *GARDEN OF EVIL* with Gary Cooper, but his most remembered role of the year is in the 3D hit *GORILLA AT LARGE*. Mitchell is blonde Joey, hired to imitate Goliath in a circus act. "We had three or four Academy Award winners. And I begged them. I said to Leonard Goldstein the producer, I said call it 'Goliath', call it anything, but not *GORILLA AT LARGE*. Well, they called it *GORILLA AT LARGE*. Lee Marvin wins the Academy Award. Lee J. Cobb won. Anne Bancroft won. It was an unbelievable cast we had in that film. I got top billing and Anne Bancroft was billed second and Lee J. Cobb was billed third and Lee had done the lead with me on Broadway in 'Death Of A Salesman' and it was a very awkward situation. I couldn't help that they billed me first. He could have had top billing, but I was under contract at Fox and I tried to be nice to to Lee



cause I loved Lee. He was my father for two years on Broadway. But Anne Bancroft was so beautiful and Mel Brooks really said that that was his favorite film because she was so beautiful in the film. And sexy. We worked together so often. We were under contract and I enjoyed working with her. We did supporting tests when there was a casting test for *THE ROBE* and *THE EGYPTIAN* and actually, Anne and I were pretty good. I can't explain it because the tests were not our tests but we acted as if they were our tests. Like when we were casting *THE ROBE*. By the way, my poor father is dead now, but I want you to know that I made him happy. My father was a minister and I did the voice of Christ."

He was in two Sam Fuller movies, the anti-communist *HELL AND HIGH WATER* (54) and *HOUSE OF BAMBOO* (55) shot in Japan (with Mitchell's wife Joanna as a Mother Superior). *CAROUSEL* (56), was a very expensive musical version of *LILLIOM* (which Fritz Lang had directed in France in '33). Mitchell played the bad guy Jigger who brings the downfall of circus barker Gordon MacRae (in a role originally to be played by Frank Sinatra). Mitchell's big song and dance number was cut. Mitchell starred in *ESCAPADE IN JAPAN* (57), also shot on location. An unknown Clint Eastwood appeared as "Dumbo."

*MONKEY ON MY BACK* was the first serious drug movie (after *MAN WITH THE GOLDEN ARM* with Sinatra). "That was a film that the New York Times and the Herald Tribune said I should win the Academy Award. I was going through a personal thing at the time and I didn't work on it. I should have taken out ads and gotten a P.R. guy, which is what you need to do to win. The story of Barney Ross, who was a great, wonderful guy by the way. Barney had three world (boxing) titles. He was a war hero and he ended up taking heroin from the war. He was an addict and he was the first man who went into the Federal Hospital Program. That film, for years played for each new patient twice. They had to see it when they entered and when they left. Because up to that time, it was the best film on drug addiction and hospitalization. We had a great director named Andre de Toth (nickname: Bundy). For years he was in trouble, I think with the IRS, and he worked like 24 years in Europe. He did all the 2nd unit stuff for great films like *LAWRENCE OF ARABIA*. He's still a great director. He's an incredible director."

"He has a thing about breathing. He did not like actors to breathe. In *MONKEY...*, I go through withdrawal. I went crazy. I scream and so on, but he would not let me breathe and I said 'Bundy, I've got to breathe,' but he said, 'But you can't breathe.' So I did this big horrendous scene and I would die because I had no air. You know what I'm saying? But he was right. I must confess, he was right. You can see all the horrendous scenes in *MONKEY...* and you can never hear me breathe. Even in the big emotional things where I yell and yell and yell and go crazy with the drugs and withdrawal pains, you never hear me breathe. I just did a film for him this year. Bundy is still a great director. And if I would be a great wonderful wealthy man, I would give Bundy money to make a

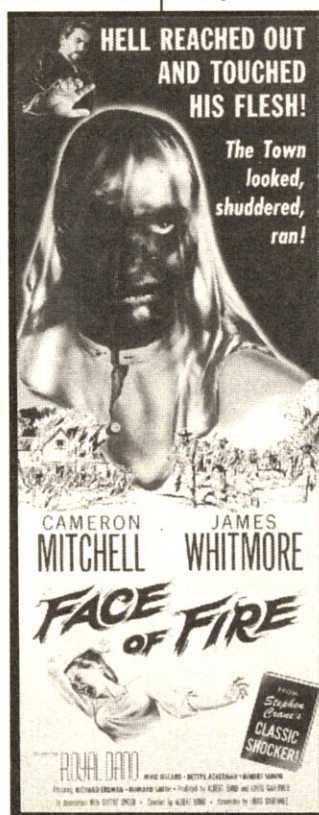
great picture." Barney Ross, by the way, sued the producers over an ad showing his character about to inject a hypodermic needle.

After his long running 20th Century Fox contract expired, Mitchell freelanced in Italy and all over Europe (he could speak Spanish, Italian and German) and also worked in America for Eagle Lion, Warners, U.A., Universal, RKO, A.I.P. and other studios. In 58 newspapers showed him having his head shaved for the lead role on stage in *The King And I*. *FACE OF FIRE*, based on a story ("The Monster") by Stephen Crane, was shot in the Swedish town of Trosa and was directed by Albert Band (who is actually Alfredo Antonini). Mitchell played a Southern rural doctor who employs James Whitmore as his horribly scarred handyman Monk. People are afraid of Whitmore, but he saves Mitchell's son from a fire. Bettye Ackerman and Royal Dano were also in it. In Sweden, the production received much publicity and one article said that Mitchell's eyebrows were burned off while shooting a scene. He also met Ingmar Bergman there and they talked about making a movie of the life of Siddhartha.

Back home Mitchell starred in *PIER 5*, *HAVANA* and *INSIDE THE MAFIA*, both 59 U.A. releases directed by Ed Cahn (who made *INVISIBLE INVADERS*, *RIOT IN JUVENILE PRISON* and *THE FOUR SKULLS OF JONATHAN DRAKE* all released the same year). *PIER 5*, about the Cuban revolution, co-starred Allison (50' WOMAN) Hayes. Mitchell was divorced in 1960. The Mitchells had first been separated in the mid 50s. His wife Joanna testified that after she was granted separate maintenance in 59, Mitchell and a woman "began living in plain view of the neighbors and our children." Joanna later married a psychiatrist.

Mitchell starred in and narrated the syndicated series *THE BEACHCOMBER* (61) which sounds advanced for the time. He played a rich San Francisco executive who drops out, goes to an island paradise and searches for the meaning of life. Don Megowan and Sebastian Cabot were also regulars. One of the series' directors was Bud Townsend. It was later re-syndicated as *MYSTERY ADVENTURE: THE BEACHCOMBER*. While on *THE BEACHCOMBER*, Mitchell made the news (in early 61) when he was locked up in the Orange, Florida county jail for delinquent alimony payments. His lawyer said the actor "doesn't have enough money to put up a \$500 bond, much less \$50,000." During the hearing, Mitchell "fell to his knees before the circuit judge, crying, 'Please, your honor. In the name of Jesus Christ, my father was a minister, let me talk please. My very life is at stake.'" The judge ordered him taken from the courtroom and the incident made the papers all over the country.

Much has been written about Italian 60s horror, sci fi, Hercules and even spy movies. Italy also turned out many historical adventure movies. Mitchell was in 60s period adventures including *CONQUEST OF THE NORMANS*, *THE BLACK DUKE* (about the Borgias), *CAESAR THE*





40 PASSING ON THE THIRD FLOOR BACK (NBC TV)  
 45 THE LAST INSTALLMENT (short)  
 THE HIDDEN EYE  
 A LETTER FOR EVIE  
 WHAT NEXT, CORPORAL HARGROVE?  
**THEY WERE EXPENDABLE** (MGM)  
 46 THE MIGHTY McGURK  
 47 HIGH BARBAREE  
 CASS TIMBERLANE  
 48 **HOME COMING** (MGM)  
**ADVENTURES OF GALLANT BESS**  
 TENTH AVENUE ANGEL  
 LEATHER GLOVES/LOSER TAKES ALL  
 On PHILCO PLAYHOUSE  
 49 COMMAND DECISION  
 51 **FLIGHT TO MARS** (Nostalgia Merchant)  
**MAN IN THE SADDLE**  
 THE SELL OUT  
 SMUGGLER'S GOLD  
 52 DEATH OF A SALESMAN  
 OKINAWA  
 OUTCASTS OF POKER FLAT  
 LES MISERABLES  
 JAPANESE WAR BRIDE  
 PONY SOLDIER  
 On HOLLYWOOD OPENING NIGHT (2),  
 CAMPBELL PLAYHOUSE  
 53 **HOW TO MARRY A MILLIONAIRE** (Fox)  
 MAN ON A TIGHTROPE  
 POWDER RIVER  
 THE ROBE (voice of Christ)  
 On LUX VIDEO THEATRE  
 54 GORILLA AT LARGE  
**DESIREE** (Fox)  
 GARDEN OF EVIL  
 HELL AND HIGH WATER  
 55 **THE TALL MEN** (Fox)  
 HOUSE OF BAMBOO  
 THE VIEW FROM POMPEY'S HEAD  
**LOVE ME OR LEAVE ME** (MGM)  
 STRANGE LADY IN TOWN  
 On 20th CENTURY FOX HOUR (2)  
 56 **CAROUSEL** (Fox)  
**ALL MINE TO GIVE** (United)  
 TENSION AT TABLE ROCK  
 On CLIMAX, STUDIO ONE, U.S. STEEL HOUR  
 57 **ESCAPADE IN JAPAN** (United)  
 NO DOWN PAYMENT  
 MONKEY ON MY BACK  
 On CLIMAX  
 58 On STUDIO ONE ("Brotherhood Of The Bell"),  
 U.S. STEEL HOUR, KRAFT THEATRE, ZANE  
 GREY THEATRE, PURSUIT  
 59 FACE OF FIRE (US/Sweden) (MANNEN UTAN  
 ANSIKTE)  
 AS THE SEA RAGES (Ger.) (RAUSFISCHER IN  
 HELLAS)  
 PIER 5, HAVANA  
 INSIDE THE MAFIA  
 On THE UNTOUCHABLES, WAGON TRAIN,  
 ZANE GREY THEATRE (2), DAVID NIVEN  
 THEATRE  
 60 THREE CAME TO KILL  
**THE UNSTOPPABLE MAN** (UK) (Scorched  
 Earth)  
**CONQUEST OF THE NORMANS** (NHV) (I  
 NORMANNI)/ATTACK OF THE NORMANS  
 (Italy)  
 THE BEACHCOMBER (Syn series - to 61)  
 On BONANZA, DEATH VALLEY DAYS,  
 GOODYEAR THEATRE, DESILU PLAYHOUSE  
 61 **ERIK THE CONQUEROR** (Sinister)/THE  
 INVADERS/GLI INVASORI/FURY OF THE  
 VIKING (It./Fr.)  
**LAST OF THE VIKINGS** (L'ULTIMO DEI  
 VICHINGHI) (It./Fr.) (Sinister)  
 THE BLACK DUKE (II DUCO NERO)/CASARE  
 BORGIA (It./Sp.)  
 DULCINEA/GIRL FROM LA MANCHA (Sp.)  
 62 CAESAR THE CONQUEROR (GIULIO CESARE

IL CONQUISTATORE DELLE GALLIE) (It.)  
 63 **BLOOD AND BLACK LACE** (Sinister)/SEI  
 DONNA PER L'ASSASSINO) (It./Fr. W. Ger.)  
**DOG EAT DOG** (It./W. Ger.) (Scorched Earth)  
 64 **THE LAST GUN** (Magnum) (JIM IL PRIMO)  
 (It./Sp.)  
 MINNESOTA CLAY (L'HOMME DE  
 MINNESOTA) (It./Fr./Sp.)  
 65 **RIDE IN THE WHIRLWIND** (VidAmerica)  
 ISLAND OF THE DOOMED/MANEATER OF  
 HYDRA (DAS GEHEIMNIS DER TODESINSEL)  
 (Fr./W. Ger.)  
 THE TREASURE OF MAKUBA (US/Sp.)  
 HERMANN DER CHERUSKER (W. Ger./It.)  
**KNIVES OF THE AVENGER** (Mega)/VIKING  
 MASSACRE/BLADESTORM/(IL COLTELLI DEL  
 VENDICATORE) (It.)  
 66 **NIGHTMARE IN WAX** (VCI)  
 On DANIEL BOONE (2), COURT MARTIAL  
 67 **THE REBEL ROUSERS** (Media)  
**AUTOPSIA DE UN FANTASMA** (SW)(Mex.)  
**HOMBRE** (Fox)  
 THE HIGH CHAPARRAL (NBC series - to 71)  
 68 DEAD FOR A DOLLAR (It.)  
 LASSITER (CBS pilot)  
 70 **THE ANDERSONVILLE TRIAL** (IVE)  
 EYE FOR AN EYE (EL SABOR DE LA  
 VENGANZA/TASTE OF THE SAVAGE)  
 (Italy/Mex.)  
 71 **THIEF** (Karl)  
 THE RELUCTANT HEROES (ABC)  
**THE KILLERS** (Gen) (S. Af.)  
 On MOD SQUAD, THE FBI, McCLOUD, THIEF,  
 CADE'S COUNTY  
 72 **BUCK AND THE PREACHER** (RCA)  
 SLAUGHTER  
 THE BIG GAME (Gold Key TV) (S. Africa)  
 VENGEANCE OF VIRGO (Gold Key TV)  
 CUTTER (NBC feature pilot)  
 THE ROOKIES (ABC feature pilot)  
 THE DELPHI BUREAU (ABC)  
 On THE NIGHT GALLERY ("Green Fingers",  
 "Finnegan's Flight"), IRONSIDE, THE BOLD  
 ONES, DELPHI BUREAU, McMILLAN AND  
 WIFE, ALIAS SMITH AND JONES  
 73 THE PERFECT WOMAN (Gold Key tv)  
 THE STRANGER (NBC feature pilot)  
 On MISSION IMPOSSIBLE, THE MAGICIAN,  
 IRONSIDE, POLICE STORY, SEARCH, JIGSAW,  
 ASSIGNMENT VIENNA, ESCAPE, HAWKINS  
 74 MIDNIGHT MAN  
**THE KLANSMAN** (Par)  
 MEDUSA/THE RHODES INCIDENT  
 (U.S./U.K./Greece)  
 THE HANGED MAN (ABC)  
 DEATH IN SPACE (ABC)  
 HITCHHIKE! (ABC)  
 GIRL ON THE LATE LATE SHOW (NBC)  
 On HAWAII 5-0, IRONSIDE, GUNSMOKE,  
 PETROCELLI, NAKIA, MEDICAL CENTER,  
 AMY PRENTISS  
 75 **ENFORCER FROM DEATH ROW** (Lightning)  
**NINJA NIGHTMARE** (Prism) (Phil.)  
 THE SWISS FAMILY ROBINSON (ABC feature  
 pilot and series - to 76)  
 POLITICAL ASYLUM (Mex./Guatemala)  
 DEATH, THE ULTIMATE MYSTERY (narrates  
 Gold Key TV doc.)  
 On MOVIN ON UP, CANNON, THE ROOKIES  
 76 **HAUNTS** (Media)  
**FLOOD!** (Warner)  
**SLAVERS** (Video City)(W. Ger.)  
 THE QUEST (NBC)  
 On BRONK, SPENCER'S PILOTS  
 77 VIVA KNEIVEL  
 HOSTAGE HEART (CBS)  
 TESTIMONY OF TWO MEN (OPT tv mini)  
 On QUINCY, POLICE STORY  
 78 THE LAST REUNION  
 TEXAS DETOUR  
**THE TOOLBOX MURDERS** (VCI)

**THE SWARM** (Warner)  
**RETURN TO FANTASY ISLAND** (Prism)  
 THE BASTARD (OPT tv mini)  
 BLACK BEAUTY (NBC mini)  
 On FANTASY ISLAND, PROJECT UFO,  
 LUNCAN, GREATEST HEROES OF THE BIBLE,  
 HOW THE WEST WAS WON, SWORD OF  
 JUSTICE, VEGAS  
 79 **THE SUPERSONIC MAN** (VCI)(Sp.)  
**CATAclysm** (Genesis)/**THE NIGHTMARE**  
**NEVER ENDS/SATAN'S SUPPER**  
 HANGING BY A THREAD (NBC)  
 On FANTASY ISLAND, CHARLIE'S ANGELS,  
 HAWAII 5-0  
 80 **WITHOUT WARNING**  
**SILENT SCREAM** (Media)  
 CAPTIVE (Gold Key tv)  
 TURNOVER SMITH (ABC feature pilot)  
 OHMS (CBS)  
 WILD TIMES (syndicated tv mini)  
 On B.A.D. CATS, VEGAS, CHARLIE'S ANGELS  
 81 **SCREAMERS** (Embassy)/FISH MEN - Italy, 78 -  
 in new footage  
**THE DEMON** (VidAmerica) (S. Af.)  
**FRANKENSTEIN'S ISLAND** (Monterey)  
**TEXAS LIGHTNING** (Media)  
 On FANTASY ISLAND, INCREDIBLE HULK  
 82 **GUNS AND FURY** (It.)  
**BLOOD LINK** (Nelson)(Can./It.)  
**KILL SQUAD** (Edde)  
**RAW FORCE** (Media) (Phil.)  
**KILLPOINT** (Vestron) (Phil.)  
**MY FAVORITE YEAR** (MGM)  
**DIXIE RAY HOLLYWOOD STAR** (Cabbalero)  
**IT'S CALLED MURDER BABY** (Vestron)  
 On THE QUEST, MATT HOUSTON, SEVEN  
 BRIDES FOR SEVEN BROTHERS  
 83 THE GAMBLER PART II (CBS mini)  
 84 **AMERICAN COMMANDOS** (Vestron)  
**GO FOR GOLD** (Lightning) (S. Af.)  
**TERROR ON TAPE** (Continental)  
**PRINCE JACK** (Vestron)  
 On KNIGHT RIDER, THE FALL GUY,  
 HARDCASTLE AND McCORMICK, PARTNERS  
 IN CRIME, EMPIRE  
 85 **MISSION KILL** (AIP)  
**THE TOMB** (TWE)  
**NIGHT TRAIN TO TERROR** (Prism)  
 On KNIGHT RIDER, MURDER, SHE WROYE  
 86 **LOW BLOW** (Vestron) (Phil.)  
**NIGHTFORCE** (Vestron)  
 DREAM WEST (CBS mini)  
**HOLLYWOOD COP** (Celebrity)  
**CODE NAME VENGEANCE** (AIP) (S. Af.)  
 On SIMON AND SIMON  
 87 **THE OFFSPRING** (IVE)  
**DEADLY PREY** (Sony)  
**SWIFT JUSTICE** (TWE)  
**THE MESSENGER** (Orion) (US/It.)  
**RAGE TO KILL** (AIP) (S. Af.)  
 On MATLOCK  
 88 **SPACE MUTINY** (AIP) (S. Af.)  
**ACTION U.S.A.** (Imperial)  
**TRAPPED ALIVE** (AIP)  
**TERROR IN BEVERLY HILLS** (AIP)  
 (U.S./Israel)  
 NO JUSTICE  
 MUTANT WAR  
 On MAMA'S BOY  
 89 **MEMORIAL VALLEY MASSACRE** (Nelson)  
 POPS OASIS/SWIFT JUSTICE  
**EASY KILL** (Trylon) (S. Af.)  
**NINJA NIGHTMARE** (Starmaker)  
**CULT PEOPLE** (Cine Phile doc.)  
 90 **CROSSING THE LINE**  
 TERROR NIGHT/FINAL CURTAIN  
 DEMON COP  
 Also: **CODE OF HONOR** (American), **SCALP**  
**MERCHANT** (PVP), **WHISPERS OF THE**  
**WIND** (MHV)



CONQUEROR and HERMANN DER CHERUSKER (set in 9.A.D. Germany). Another interesting subgenre is Italian Viking movies. Mitchell starred in three of them (INVADERS, LAST OF THE VIKINGS and KNIVES OF THE AVENGER). Two of the Viking movies and the horror classic BLOOD AND BLACK LACE were directed by Mario Bava. "Mario Bava may be the finest of all and he never had a good script. He could do things with a camera, because he was a great cameraman before. His dolly in BLOOD AND BLACK LACE was a wagon, a little kid's wagon. He sat on the wagon. He photographed it himself. Time wrote a rave review of BLACK SUNDAY. They said he took this old castle and he had the wild stagecoach with black horses, the black hearse, in slow motion. It was sound stage, it was like 30 feet, that's all they had to run. And it wasn't an old castle. He was a genius."

"We did LAST OF THE VIKINGS. We shot it in Anzio, which is a very popular, crowded beach resort. But there was one spot on the hill that was clear. Only one angle could you shoot it and up on top of that he put a castle and you believe it was a castle. He had incredible visual - he had hundreds of ships at sea. Well, we didn't have any. We had one little half a boat on a sound stage. But he would take pictures from Life or Time or some magazine and cut out the ships and put them on a plate in front. It was all a fake. You couldn't tell. In KNIVES OF THE AVENGER (PV #5) which was a Mario Bava treatment of SHANE, about 1000 years ago, we had a scene in which I raped another girl. But she was a very beautiful girl and I think she was supposed to be 16. And you never see my face, because I wear a mask - armour. And the girl was having that time of the month and she had some pimples here and there. I said, 'Mario, you can't shoot this scene today.' He said 'Que problem?' I said, 'You see the marks on her face' and he said, 'No problem, due minuti'. In two minutes she looked so beautiful. That's what a genius he was."

"He could take a mask of my face and put it on you, say you were a stunt man and have you run into a flaming torch and you're doubling me. You believe that you're me. Mario did that. I've never seen a make up artist, a cameraman and a director as talented as Mario Bava. I did six films with him. He was incredible. He was also a dear friend of mine. In Italy he gets mucho respecto. He's the maestro. I remember a double for me broke his arm and he went to Bava and said, 'Scuse me Maestro Bava, I broke my arm, scuse me, Maestro Bava.' They had this great respect for him and he deserved it. And I

remember he loved 'son of a bitch,' because that was the one word he knew in English. I begged him for years, 'Come to America, come to Mexico and we'll do a picture.' He would not leave Italy. He loved Italy. When I heard he died, I cried. Because I really loved that man. Mario, wherever you are you son of a bitch, I love you, te amo."

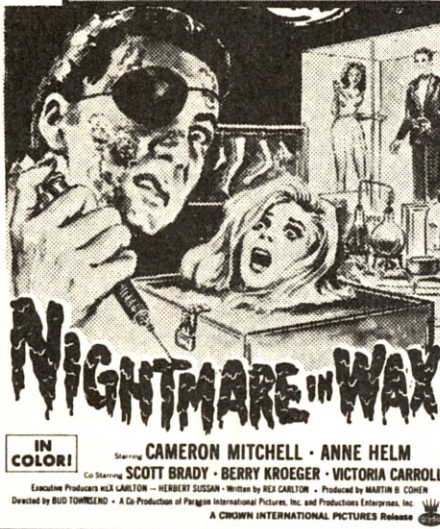
"I did about 30 films in Italy. In Italian. I did Julius Caesar. I did Borgia. I did Michelangelo in Italia. I did Neroni. It was incredible. The last time I saw Mario, time flies so fast, I was doing a western directed by Sergio Corbucci. I was a blind gunfighter. I said how can a guy be a gunfighter and blind? But you believe it. You actually believe it. And Mario came in to offer some advice. And we had dinner together and vino together and his favorite dish was coffee con lache and he loved toasted Italian bread with marmalade and he ate that three or four times a day. There never will be another Mario Bava. When we did a film, you shot it in Italian. Then it had to

be dubbed into English and there's always something not quite right about a dubbed film. But if he could have shot a film in English, you know? But he never had the opportunity."

LAST OF THE VIKINGS (61) was officially directed by Giacomo Gentilomo, but scenes were directed by Bava. If Bava worked uncredited on some of Mitchell's other Italian features, that could explain Mitchell's claim of being in six Bava features. Corbucci's Italian western MINNESOTA CLAY (64) was filmed the same time that Eastwood was acting in Leone's FISTFUL OF DOLLARS. Mitchell starred as a gunfighting sheriff who is going blind. Mitchell's other spaghetti westerns were LAST GUN (64) and EYE FOR AN EYE (70), both times as gunfighters. DOG EAT DOG (PV #5) starred Mitchell and Jayne Mansfield. In TREASURE OF MAKUBA, he's a sailor on a Polynesian island searching for cursed pearls who falls for a native girl. ISLAND OF THE DOOMED was Mitchell's first

horror movie. He's botanist Baron Von Weser who develops a vampire plant and feeds tourists staying at his villa to it. Mitchell was working a lot but many of his Euro features never made it to American screens. In 65, he filed for bankruptcy (for the first time).

NIGHTMARE IN WAX was filmed at the Hollywood Wax Museum. Mitchell starred as crazed makeup man Vince Rinaud. "That was a real shockeroo and you had to have a sense of humor, because in the original script, he skinned them alive. If you skin somebody, there's lots of blood. Bud Townsend directed it. The original screenplay was dreadful and



**FROZEN  
INTO  
ZOMBIES...  
DOOMED TO  
UNBEARABLE  
HORRORS!  
PEOPLE PUPPETS...  
AT THE MERCY OF A  
FIENDISH  
MADMAN  
IN A  
CHAMBER  
OF TORTURE!**



we had to decide to do them in wax. He was a make up man. We had a further idea of him making a phone call. He repeated the phone conversation at the end so that you never know whether it's going to happen or not. What was fun about that was when he scared the girl. Remember the girl before he killed her, he frightened her. He appeared here and he appeared there, he has this scene after he's killed her. He's kissing her and he puts a knife in underneath (I'm sorry about this...), but he takes her for a ride in the car and he almost literally makes love to a dead body. He's telling her words of love. I wanted to call it 'Nightmare.' The 'In Wax' made it a B movie." Executive producer Rex Carlton (see Al Adamson interview) killed himself after borrowing money from mobsters. NIGHTMARE was eventually released by Crown Int. on a double bill with Adamson's BLOOD OF DRACULA'S CASTLE.

Mitchell was in two features with Jack Nicholson, but Mitchell was the top billed star at the time. REBEL ROUSERS (67) was from Paragon (the same company that made NIGHTMARE IN WAX). Mitchell starred as an architect whose high school friend (Bruce Dern) is now an outlaw biker. The great cast included Diane Ladd as Mitchell's girlfriend, Nicholson as a biker with striped pants named Bunny and Harry Dean Stanton. It wasn't released until 1970. Monte Hellman's cult western RIDE IN THE WHIRLWIND (65) was a long running hit in France but wasn't even seen in America until Jack Harris picked it (and the other Hellman/Nicholson western, THE SHOOTING) up in 1971. Mitchell and Nicholson starred as Vern and Wes, two cowboys who encounter outlaws. Millie Perkins co-starred and Harry Dean Stanton appeared as a blind man.

AUTOPSIA DE UN FANTASMA (PV #6) was a fun Mexican fantasy comedy with Mitchell as Prof. Molculo who creates a female robot that falls for a ghost (Basil Rathbone). John Carradine played the devil. A rare major studio 60s American movie for Mitchell was the Paul Newman western HOMBRE directed by Martin Ritt. Mitchell became famous in America again on TV. He was 2nd billed as the hard drinking Buck Cannon on the popular NBC western series HIGH CHAPARRAL (96 episodes from 67-71). Star Leif Erickson was his ranch owner brother. "I've done 1000 TV shows and about 300 movies. If you go to the library of The Academy of Motion Picture Arts And Sciences each actor has a file. Mine is like this... , because I've done so much work. You look at all the work I've done and I start thinking of all the mornings I had 4 am calls. Getting up at 4 am in the morning is not that easy. Like when I did HIGH CHAPARRAL, I was in every first shot and every last shot of every episode. I used to sleep in my costume some times. I did it 6 1/2 years. We're planning to do

it again, in Africa. I love being Uncle Buck."

In 1970, Mitchell returned to Broadway in the short lived play "Les Blancs." A 71 newspaper article was about Mitchell starring in a Mexican western (EL SABOR DE LA VENGANZA). He said "Spaghetti westerns, chili westerns, garlic westerns, or chew tobacco and spit westerns by Hollywood. What's the difference? As long as the story line is good, what does it matter who makes them?" Mitchell even acted for Orson Welles in Welles' famous, still unfinished project THE OTHER SIDE OF MIDNIGHT (70-72). MIDNIGHT MAN (filmed in 72) was co-directed by and starred Burt Lancaster. While on location in South Carolina, Mitchell met Margaret Mazingo, the widow of S. Carolina Senator James P. "Spot" Mazingo. They were later married.

In 72, he was in three features with mostly black casts:

BUCK AND THE PREACHER directed by Sidney Poitier, SLAUGHTER directed by Jack Starrett and the TV movie CUTTER. For a while he seemed typed playing racist villains as in THE KLANSMAN (74) with a cast including O. J. Simpson and SLAVERS (76). In a 73 National Enquirer article, Mitchell said "I never knew how to cope with the blues until I spent three months living in a Zen Buddhist monastery in Kyoto, Japan." Another 73 article said Mitchell "lives with his second wife Lissa, a former ballerina and three of his seven children in Palisades, CA. That same year, Mitchell stood next to South Carolina governor John C. Well at a news conference to announce the filming of a Civil War epic. Mitchell would co-produce and would play Gen. Robert E. Lee. In 74, his (by then ex) wife Lissa Mitchell sued over unpaid alimony. Mitchell had filed for bankruptcy (for the second time), saying he had "\$26.00" and owed over "\$1 million." A 74 Variety article explained how his bankruptcy ended the Civil War movie plans for good. In 76, his wife Margaret Mazingo Mitchell filed for an annulment of their three year marriage on the ground that he was not legally divorced from his wife Lissa when the marriage took place. Mitchell's younger



LAST OF THE VIKINGS

A FASHION HOUSE OF GLAMOROUS MODELS BECOMES A TERROR HOUSE OF BLOOD!!

A FASHION HOUSE BECOMES A TERROR HOUSE OF BLOOD!!

**BLOOD and BLACK LACE**  
TECHNICOLOR  
SEE IT AT YOUR OWN RISK!

kids are Jake, Jono and Katie.

He landed a third TV series job playing Jeremiah on Irwin Allen's SWISS FAMILY ROBINSON and worked for the master of disaster again in FLOOD! and THE SWARM. Mitchell appeared in many network TV movies, some syndicated TV movies and at least a half dozen direct to TV movies made by Gold Key. In the sci fi comedy THE PERFECT WOMAN (73) he, Rudy Vallee and Marie Windsor are counsel to the king (Fred Willard). Mitchell also narrated a Gold Key mondo movie, DEATH, THE ULTIMATE MYSTERY (75), but it wasn't just another quickie job, Mitchell believed. When interviewed by Tom Weaver, he



talked about psychic surgery and claimed to have seen a flying saucer. "In Saskatchewan, about forty years ago. I've also been operated on by a doctor, a very religious man by the name of Alex Orbito in Manila. I had heard about him, and when I got a chance to do a film in Manila (see Leo Fong interview), I really went not to make the film as much as to see Orbito, because I knew I had to have a big operation. He performed it, and it worked. He operated on me with his hands, he did three big operations, cut me with his fingers. He's now a close friend of Shirley MacLaine. In fact, she wrote a whole chapter about him in her book." The Mitchell family credited Orbito with helping son Fred Mitchell recover from a heart-lung transplant and Mitchell was later quoted as saying "I Prayed to God and he brought me a miracle through Alex."

ENFORCER FROM DEATH ROW was the first of three Leo Fong martial arts movies that Mitchell appeared in (KILLPOINT and LOW BLOW followed). KILL SQUAD (in which Mitchell's villain was called Dutch) and RAW FORCE (featuring kung fu cannibal monks!) were other martial arts features from the land of Ferdinand Marcos. Hope Holiday, an actress in KILLPOINT and RAW FORCE became Mitchell's

played Hoffa. Joe Bologna was Sid Caesar. Peter O'Toole was Errol Flynn. The young man was Mel Brooks. The tall man was Neil Simon. Richard Benjamin did it, his first directorial job. He was marvelous director. Mel Brooks was a great producer. I'm really not a comic. I worked years ago with Wallace Beery. He always told me if you play comedy you really mean it and you play it seriously. That's what makes it funny. That little thing with the hat got me some good reviews. I thought Peter O'Toole was so great in that picture. 1954 when Nat King Cole sang Stardust. I think it was my favorite year as well. I really mean that."

In a career killing move that was sure to keep him from more major studio work, Mitchell became the first legit Hollywood actor (after Aldo Ray) to appear in a hard core porno movie. In DIXIE RAY HOLLYWOOD STAR, Mitchell played almost exactly the same gangster character that he had just enjoyed good reviews for in MY FAVORITE YEAR. John Leslie starred as a 40s detective with Hillary Summers, busty redhead Lisa de Leeuw as Dixie and an all star X movie cast. If you want to check out Mitchell and don't like explicit sex scenes, an alternate R rated version, IT'S CALLED MURDER



REBEL ROUSERS.

Wotta Cast!

Diane Ladd,  
Mitchell, Bruce  
Dern, Harry Dean  
Stanton, some  
guy and Jack  
Nicholson.

manager and girlfriend (some would say mistress). She may have been responsible for some of his 80s career choices.

TOOLBOX MURDERS (78) brought more (negative) national attention when it was singled out on American network TV as being an example of a feature that could promote violence against women. Clips were shown of Mitchell as Kingsley the psycho apartment super killing (porno star) Kelly Nichols with a nail gun. He also sings "Sometimes I Feel Like A Motherless Child" to a tied up Pamelyn Ferdin. The movie was later banned on tape in England. Other horror and sci fi movies followed and Mitchell always made even the worst ones worth seeing. He was the mad Dr. Gulk in THE SUPERSONIC MAN. SILENT SCREAM featured Mitchell and Avery Schreiber as cops and Barbara Steele. One incredible feature, CATAclysm, written by Phillip Jordan, had three directors (including the maker of DRACULA SUCKS) and is available under three names. It concerns an ageless Nazi who likes to hang out in discos and is actually Satan (!), with hooves. Mark Lawrence plays an old Nazi hunter and also plays Mitchell's cop partner. It was made in Salt Lake City and features a real open heart surgery scene. In 81 Robert Cameron Mitchell (39) was found dead in Palm Springs. His suicide was called "possibly drug related."

MY FAVORITE YEAR was Mitchell's sole respectable, major studio feature acting job in the 80s. He played Boss Hijack in the popular comedy about the early days of live television. All the characters were based on real people. "I

BABY is also available. Mitchell, of course, keeps his clothes on in both versions and is just there for name value.

Cameron Mitchell continued to work - a lot. He was singled out by Variety for being one of the top 10 busiest character actors and in another article, for frequently working in South Africa during the time of international sanctions (he had been working there since the early 70s). Mitchell was in an increasing number of generic direct to video action features, often top billed with names like William Smith or Aldo Ray (who died in 91) even though they were only "guest stars." Gary Graver's TEXAS LIGHTNING featured Mitchell and Channing Mitchell as father and son as well as Maureen McCormick (and Lisa De Leeuw). The first issue of this magazine reviewed two Mitchell movies, FRANKENSTEIN'S ISLAND (director Jerry Warren's last) and NIGHT TRAIN TO TERROR (a horror anthology made up of three condensed features including CATAclysm). NO JUSTICE (PV #14), SPACE MUTINY (PV #16), which had Mitchell and Cissy Cameron as father and daughter and TRAPPED ALIVE (PV #18) were some other 80s titles. MISSION KILL and CODE NAME VENGEANCE both starred Robert Ginty. Mitchell's filmography gets pretty confusing during the 80s. A recent letter from director Fred Olen Ray clears up a few things:

"I met Cameron Mitchell while working with him on THE TOMB and I found him to be funny, professional and genuine. What more can you ask of an actor? Cameron



Mitchell starred in Nick Marino's movie **TERROR NIGHT** (to date unreleased in the US). The film also starred such exploitation greats as John Ireland, Dan Haggerty, Aldo Ray and Alan Hale Jr. Michelle Bauer does a turn in the show as well. Parts of the movie were directed by Andre de Toth (**HOUSE OF WAX**). It was made around 89/90, I believe, almost back to back with **DEATH HOUSE**, Marino's 2nd, and bigger budgeted picture which starred John Saxon and Anthony Franciosa. I also once filmed Cameron Mitchell as a mad scientist in my living room some years ago. The footage was directed by Bob Tinnell (**SURF NAZIS**), but it was destroyed in the lab. The only thing remaining is a 10 min. roll that I did myself of Cameron introducing what was to have been an anthology film ('Asylum Of Horrors'). Pieces of this footage were inserted into a film made by Hal Miles called 'The Curse Of Something Bestial' which we retitled **DEMON COP** and distributed to foreign markets. It never appeared in any form in the US."

A rare worthwhile 80s movie with Mitchell was **THE OFFSPRING**, a shocking horror anthology that also featured Vincent Price and Susan Tyrrell. Mitchell's segment gave him an opportunity to go back to the themes of his planned Civil War movie. "I liked **FROM A WHISPER TO A SCREAM** (the original title) better. General Sherman lived in that house for a few days. It was a marvelous cast and I thought Jeff Burr did a wonderful job. He did a hell of a good job. Jeff and I talked about the horrors of General Sherman's march through Georgia. Because, before Hitler, he killed every man, woman, child, burned every blade of grass and corn and the things that you see in the sequence, they happened to be true. There were mutilated children like that. I played a Sgt., the head of a platoon, and I was a mean son of a bitch. I was really representing the image of General Sherman. War is a horror story. I've seen reels of film from WW2, which I happened to be in - I was the world's worst bombardier - but I've seen films that you have not seen, where heads are blown off and just torsos and arms are left. War is the greatest horror of all."

Mitchell's children Chip and Camille have both acted. "They are very talented. They really are. I know that I'm not prejudiced at all. I'm very objective. I think there's a big

future for them. I have a dream for Chipper and Camille. I'd like to redo 'The Time Of Your Life' as a film. If anybody out there can help. I can play a great drunk, right?" About Mitchell's later roles - "I lose track. People think I'm kidding,



With Wesley Eure — **THE TOOLBOX MURDERS**

but I'm not. I don't remember. I've done so many films. I've forgotten some of them. I could have perhaps been more selective. I came out here when Brando came out and Monty Clift. I did pictures like **LOVE ME OR LEAVE ME** with James Cagney and Doris Day. I did **HOW TO MARRY A MILLIONAIRE**. I did **MAN ON A TIGHTROPE** with Kazan directing. I did a couple that weren't exactly schlock. But you can call me king of schlock if you

want. I worked with Tracy. I worked with Barrymore. I'm about the only one left. I lost a lot of friends - Richard Burton, Lee Marvin, I did the **KLANSMAN** with them. It hurts me when I lose all my friends. You know what it does to me? It says that life can't be so bad on the other side if Clark Gable is there and Charles Laughton and Tracy and old Coop. They were marvelous people. You say, if they're there, you're going to have friends waiting for you. I'm not really sorry. Maybe I should have been more selective. But it was fun. You should try new ideas and dare new things."



Watching **GORILLA AT LARGE** with David Del Valle

A March 22 National Enquirer article ("HIGH CHAPARRAL Star Cameron Mitchell Battling Lung Cancer") said "the 75 year old Mitchell is bravely battling back with radiation therapy... and prayer." Doctors gave him six months. Another Enquirer article ("Cameron Mitchell Calls In Psychic Healer In His Battle With Deadly Cancer") said "Healer Alex Orbito flew from the Philippines to Mitchell's L.A. bedside to lay hands on him and pray as the 75 year old star battled deadly pneumonia." The article ran the Monday after Mitchell died.

The interview was done at Century Cable Santa Monica Public Access Studio. Thanks to Jeff Burr who set up the interview that didn't happen, Michael Murphy who was ready to do the interview, Tom Weaver, Rickard Gramfors at the Swedish Film Institute and Fred Olen Ray, Richard Harland Smith, Andreas Pieper and Tom Weaver for filmography help.

PV



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## ACCION MUTANTE

Almodovar's wild production.  
AND GOD CREATED WOMAN  
Brigitte Bardot by Roger Vadim. Widescreen.  
AND NOW THE SCREAMING STARTS  
Peter Cushing and Patrick Magee, by Roy Ward Baker

## ASYLUM

Roy Ward Baker's horror with Peter Cushing.  
THE BABY OF MACON  
Peter Greenaway's newest. Widescreen. 1993

## BARAKA

Ron Fricke's amazing visuals and music. Widescreen.

## BARE BEHIND BARS

Women in prison sleaze. Widescreen..

## BAREFOOT KID

Hong Kong action widescreen. Subtitled.

## BARON BLOOD

Mario Bava's original cut and soundtrack Widescreen.

## BAY OF BLOOD

Mario Bava widescreen.

## BELLE DE JOUR

Luis Bunuel's with Catherine Deneuve. Subtitled & Widescreen

## LA BETE

Valerian Borowczyk's *The Beast*. Uncut & widescreen. In French

## BETTY BLUE

Full, extended version. 3 Hours! (sp speed) Widescreen.

## THE BEYOND

Lucio Fulci's best. Uncut & widescreen.

## BEYOND A REASONABLE DOUBT

Fritz Lang's thriller with Dana Andrews.

## BLOOD FROM THE MUMMY'S TOMB

Hammer horror. 1972.

## BLUE EYES OF THE BROKEN DOLL

Uncut-House of *Psychotic* Women

## BULLET FOR THE GENERAL

Damiano Damiani's western. Widescreen 1966

## THE BURNING

Tom Savini's Gorefest.

## BYE BYE MONKEY

By Marco Ferren, with Gerard Depardieu.

## DR. JEKYLL & SISTER HYDE

Hammer - Ralph Bates & Martine Beswick.

## CAMILLE CLAUDEL

Isabelle Adjani, 168 min. Widescreen.

## CANNIBAL APOCALYPSE

Uncut *Invasion of the Flesh Hunters*.

## CANNIBAL HOLOCAUST

Ruggiero Deodato's widescreen & uncut.

## CANNIBAL MAN

Slaughter House worker goes nuts. Spain.

## CASE OF THE GIRL IN THE YELLOW PYJAMAS

Mogherini's giallo with Ray Milland. In English. Uncut.

## A CAT IN THE BRAIN

Lucio Fulci's Nightmare Concert. In Italian no subtitles.

## CITY OF THE LIVING DEAD

Lucio Fulci's *Gates of Hell*

## CONFIDENTIAL REPORT

Orson Welles as Mr. Arkadin.

## CONTES IMMORAUX

Valerian Borowczyk's widescreen, uncut. In French.

## COUNTRESS DRACULA

Uncut Hammer with Ingrid Pitt. 1970

## CRUSH

New Zealand thriller. Widescreen.

## CUL-DE-SAC

Roman Polanski's comedy. Subtitled 1964

## THE DAMMED

Visconti's widescreen directors cut.

## DARK EYES OF LONDON

Edgar Wallace with Lugosi.

## DARIO ARGENTO - MASTER OF HORROR

Second documentary on the master.

## DAWN OF THE DEAD

Uncut 138 min directors version.

## DEATH CURSE OF TARTU

Horror from Florida

## DEATH IN BRUNSWICK

Black Comedy with Sam Neil, 1990

## DEATH OF A NUN

Robert J. Awech's holy splatter.

## DEATH STEPS IN THE DARK

Maurizio Pradeaux's Giallo.

## DEEP RED

Dario Argento's 120 min. version Subtitled in English.

## DEMONS OF THE MIND

Hammer by Peter Sykes.

## DETECTIVE

Jean-Luc Godard's film noir homage. 1985.

## DEVIL HUNTER, THE

Franco's uncut *Man Hunter*.

## THE DEVIL RIDES OUT

Hammer, aka *The Devils Bride* 1968

## DIARY OF A CHAMBERMAID

Luis Bunuel's widescreen.

## DIRTY MONEY

Jean-Pierre Melville directs Alain Delin & Catherine Deneuve. 1972.

## DJANGO

Franco Nero and his coffin. Widescreen.

## DJANGO STRIKES AGAIN

Sequel with Franco Nero.

## DON'T TORTURE A DUCKLING

Lucio Fulci's uncut giallo. English & widescreen.

## DON'T TOUCH THE WHITE WOMAN!

Catherine Deneuve and Marcello Mastroianni, by Marco Ferri.

## DRACULA A.D. 1972

Hammer horror.

## DRACULA PRINCE OF DARKNESS

Hammer. 1965

## DRAGONS FOREVER

Jackie Chan, dubbed..

## DUST DEVIL

Richard Stanley's 105 min. uncut version.

## EFFI BRIEST

Widescreen Fassbinder. 1974

## EL TOPO

Jodorowsky's uncut 123 min.

## EVIL FORCE

Sick revenge killing with Christopher Lee

## FACES

John Cassavetes. 1968

## FACE TO FACE

Spaghetti Western widescreen

## THE FALLS

Rare Peter Greenaway. 1980

## FALSTAFF; CHIMES AT MIDNIGHT

Orson Welles & Shakespeare. Widescreen.

## FASCINATION

Franco Rollin's best, widescreen, with Bridget Lahaie. Subtitled

## FEMALE VAMPIRE

Jess Franco's widescreen *Bare Breasted Countess*. 1973

## F FOR FAKE

Orson Welles directs.

## FIRST MISSION

Jackie Chan and Sammo Hung.

## FIVE DOLLS FOR AN AUGUST MOON

Mario Bava with Edwige Fenech. Dubbed widescreen

## FLAVIA THE HERETIC

Nuns go nuts. Widescreen in English.

## FRANKENSTEIN MUST BE DESTROYED

Hammer horror. 1969

## THE FRISSON DES VAMPIRES

Jean Rollin's *Thrill of the Vampires* English.

## GHOSTS OF THE CIVIL DEAD

Australian prison film with Nick Cave 1988

## GOD OF GAMBLERS

Hong Kong action widescreen in English.

## LA GRANDE BOUFFE

Marco Ferri's *Blow Out*.

## GREENAWAY: EARLY WORKS

3 shorts from Peter.

## GUNHED

Live action Japanese sci-fi.

## HANDS OF THE RIPPER

Hammer horror with Eric Porter.

## HARD BOILED

English or widescreen subtitled.

## THE HOLY MOUNTAIN

Jodorowsky's widescreen.

## THE HORRIBLE SEXY VAMPIRE

AKA *The Vampire of the Highway*. In English

## HORRORS OF THE BLACK MUSEUM

A rarity. In color with Michael Gough.

## HORROR OF FRANKENSTEIN

Hammer horror with Ralph Bates.

## HOT LOVE

Jorg Buttgerit's gorefest. In German no subtitles.

## HOUSE BY THE CEMETERY

Lucio Fulci's uncut widescreen.

## I BOUGHT A VAMPIRE A MOTORCYCLE

Uncut. Directed by Dirk Campbell

## INFERNO

Dario Argento's widescreen.

## INSEMINOID

Ultra gory Alien clone. Widescreen.

## JACK BE NIMBLE

New Zealand Lynch meets Chainsaw Massacre.

## KEOMA... THE VIOLENT BREED

Franco Nero, spaghetti western. Widescreen

## KILL AND PRAY

Carlo Lizzani's widescreen western with Lou Lizzani. 1967

## THE KILLER

Woo's widescreen, with great dubbing.

## KILLER NUN

Anita Ekberg and Joe Dallesano. Widescreen

## KISS ME MONSTER

Jess Franco's sequel to *Sadistrotica*. Widescreen.

## L-SHAPED ROOM

Leslie Caron, 1963.

## LET SLEEPING CORPSES LIE

Aka *Breakfast at the Manchester Morgue*.

## LIPSTICK ON YOUR COLLAR

Dennis Potter's (6 Hours! On 2 tapes: \$40.00)

## LISA AND THE DEVIL

Mario Bava's widescreen. 1972

## THE LIVING DEAD GIRL

Jean Rollin's best and most violent. Subtitled in English.

## LUST FOR A VAMPIRE

Hammer horror.

## MAD MAX 1

Widescreen and with original soundtrack.

## MARK OF THE DEVIL

Witch-hunting with Herbert Lom. Widescreen.

## MASK OF SATAN

British version of *Black Sunday*. Widescreen.

## MASTER WITH CRACKED FINGERS

Early dubbed Jackie Chan. Slightly widescreen.

## MEET THE FEEBLES

Peter Jackson's wild Muppet sex and gore show.

## MOUNTAIN OF THE CANNIBAL GOD

Ursula Andress, widescreen & uncut.

## MY LUCKY STARS

Dubbed Jackie Chan.

## THE NANNY

Bette Davis and Hammer Studios

## NIGHT TRAIN MURDERS

In English. Directed by Aldo Lado.

## THE NORTHERNERS

Twin Peaks style Dutch black comedy.

## NOSFERATU THE VAMPIRE

With Klaus Kinski. Both English and German versions available.

## OMEGA MAN

Charlton Heston widescreen.

## ONE MILLION YEARS B.C.

Hammer, Harryhausen and Raquel, uncut.

## OPENING NIGHT

John Cassavetes 1977

## OPERA

Argento's uncut directors version.

## OPERATION CONDOR

Jackie Chan's *Armour of God* 2. Widescreen, dubbed.

## ORPHEE

Jean Cocteau's classic. 1950

## THE PATRICK

Richard Franklyn's cult thriller.

## PHANTOM OF THE OPERA

Hammer horror with Herbert Lom. 1962.

## PICNIC AT HANGING ROCK

Peter Weir's 1975

## PIERROT LE FOU

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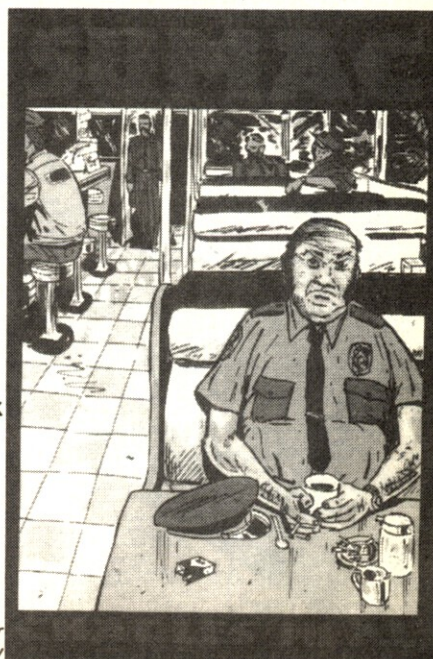
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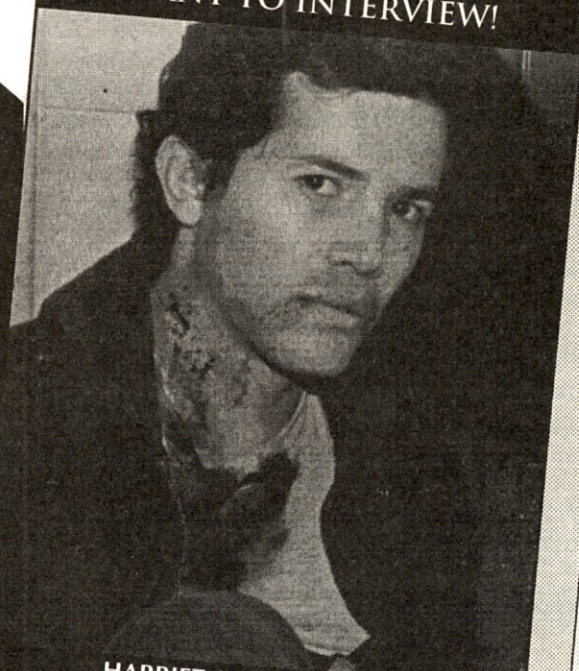
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Adamson, John Carradine and Larry Hankin on the set of *DOCTOR DRACULA*

HALFWAY TO HELL with

# AL ADAMSON

Interview by David Konow

Regina Carrol interview quotes by Al Ryan.

*On one of his very last TV talk shows, Joe Franklin introduced Al Adamson: "In this world, you've got Alfred Hitchcock, you've got your Roger Corman, but there are fanatical, avid, ardent fans of Al Adamson, whose 32 movies play on TV all over the world every night and I'm a fan of Al." I couldn't put it better myself. Adamson made horror, sci fi, drug, biker, western, blacksploitation, sexploitation, even kids movies. Sometimes he made all of these kinds of movies at once.*

Albert Victor Adamson Jr. was born in 1929, one of 5 children of Victor Adamson and actress Delores Booth (who had a Polish background). "I was born in Hollywood. My father was in the business, my mother was in the business, and I got interested in show business in my early 20s. I didn't feel I was good enough to be an actor or anything in the film business. Of course, I never thought of being a director or producer. I started taking dancing lessons and

acting lessons and ended up getting involved in some stage plays. I put one on at the Ivar theatre, my own money, and lost my shirt on it because I didn't have enough, so we went into making films. At least when you ran out of money, whatever you got filmed is done, you can use it."

Adamson was in the post WWII Navy then worked for Western Union then for the Citizen News. "I started making films, my father helped me out on the first one and I kind of got thrown into directing and learned as I went along. *HALF WAY TO HELL* was the first one, that was the first one he helped me with when I started. He made a lot of films before that. Some of them were silent. Some of them were talkies. I made *HALF WAY TO HELL*, which was 1955, first and in my opinion it was very bad, so I kind of slid away from the business. Got frustrated and for several years after that, I didn't do anything." The 67 min. b/w western was started by Victor but Al, who produced and acts in it (using the name Rick Adams), took over the direction. It was shot in Utah and

Chihuahua, Mexico and later opened in Atlanta in 1961.

In 63 the #4 issue of Sam Sherman's Screen Thrills Illustrated magazine (from Warren publishing) included an article on Denver Dixon. "Sam came to Los Angeles to interview my father and Sam was writing for Screen Thrills. He was doing interviews with old cowboy actors, so one of the ones he picked was my father. We met and struck a friendship immediately. He had a strong regard for my father. So my father took *HALF WAY TO HELL* out and tried to distribute it himself and while he was doing that, he would meet Sam back in New York and he kept telling Sam that "When you make films you better find a way to get rid of them." Sherman would later produce and release many Adamson movies.

"When I got older and started dating some actresses and things like that, I got more involved with show business and found out the things I couldn't do. I eliminated dancing because I couldn't do turns. I wanted to be a dancer in the worst way! I had a lot of strength in my legs because I played a lot of basketball but I couldn't do the turns. I got the bug again later and worked on a picture called *PSYCHO A GO-GO!* So I got on that one and it was a struggle but we finally finished it and we added other footage to it. We changed it around a bit. It was a learning process. I was not a good film director in those days!" *PSYCHO A GO-GO!* (65) was filmed as *ECHO OF TERROR*. Adamson wrote the story and was producer/director and played jewel thief Vito (using the name Lyle Felice). The no star cast included Roy Morton as the killer with a butch haircut, Tracey Robbins and The Vendells as themselves. Hemisphere Pictures released it.

*PSYCHO* was shot by "William Zsigmond." Vilmos Zsigmond, later to become an Oscar winner. "I don't think anyone can take credit for discovering him. He was there, he was working for me, whenever I had a hundred bucks, we'd go out and shoot. That's about what it amounted to. Vilmos was very smart, he wouldn't shoot anything that wasn't good. He talked me into Technoscope. He wouldn't accept anything that wasn't right, that's why he's the cameraman he is today. He couldn't accept what some people had to accept because they couldn't afford to do something else. He fought for it pretty good in everything he shot, even in those low budget pictures. I've always been lucky to have good cameramen. But he and Laszlo Kovacs, who both were starting out at the same time, I used them both in my first few films." *PSYCHO* was reworked with new scenes of John Carradine as Dr. Vanard and released again by David Hewitt's American General as *FIEND WITH THE ELECTRONIC BRAIN*.



The PSYCHO and FIEND versions are unavailable to see because Adamson's first horror movie was later reworked yet another time - as BLOOD OF GHASTLY HORROR!

BLOOD OF DRACULA'S CASTLE was next. "I did the picture for a guy named Rex Carlton, we were the co-producers on that. He had cross collateralized that with a picture called NIGHTMARE IN WAX. The lab had them both as one film. From what we were able to find out later, the other producer of NIGHTMARE IN WAX had made a deal with a fellow that bought the pictures from auction and that was the deal that he was going to let him foreclose on it. They weren't going to make the payments and without telling anybody, so he could secretly go in, which is what we found out. We were in the lab the next day after they were just sold, we were in New York, trying to sell NIGHTMARE and BLOOD at that time. So anyways, the films went 'bye bye' and that was our first experience with thievery in this business."

"Rex Carlton was a very nice man and he helped me a great deal on a couple of pictures but he had a problem. He borrowed some money from the mob and he was threatened by them because he couldn't pay them back. He had mob money in two pictures we made and he finally killed himself because of it. Cause he was afraid they were going to kill him anyway. But he was a very nice man, very cooperative, helped me any way he could. It was a real blow to have that man go through that. Sorry to see that happen. He made another picture before we met him. I can't remember the name of it." (It was THE BRAIN THAT WOULDN'T DIE!) "He wasn't a bad writer, he wasn't a great writer. He wrote several of the screenplays." NIGHTMARE and BLOOD were eventually released on an "M" rated double bill in May, 69 by Crown Int. Pictures.

"Leslie" Kovacs shot BLOOD and Peter Perry was the editor. Alex D'Arcy (HORRORS OF SPIDER ISLAND) was the star bloodsucker and John Carradine got the butler role. Paula Raymond (BEAST FROM 20,000 FATHOMS) is the Countess, a role originally written (by Carlton) as a play for Jayne Mansfield! Robert Dix co-starred with Ray Young as Mango, Vicki Volante, John Cardos and Kent Osborne. Executive producer Martin B. Cohen also backed NIGHTMARE IN WAX and THE REBEL ROUSERS (see Cameron Mitchell interview).

Many of these people would continue to work for Adamson. Cinematographer Kovacs had worked for Zsigmond on THE TIME TRAVELERS and THE NASTY RABBIT. THE NOTORIOUS DAUGHTER OF FANNY HILL (66), produced by David Friedman was his first solo credit. Dix, son of star Robert Dix (the WHISTLER series) had been in two Maury Dexter productions and Arch Hall's DEADWOOD 76 (65) which John "Bud" Cardos had also been involved in. Cardos went on to direct KINGDOM OF THE SPIDERS and others. Kent Osborne had already directed RAW LOVE (65).

Robert Dix wrote and starred as a sheriff in Adamson's violent western FIVE BLOODY GRAVES. "Dix wanted to do films himself. He wanted to be a producer. We got involved, I had some raw stock from a picture I had done and they wanted to do this western, they actually helped me out on DRACULA'S CASTLE, him and some of his people. So I had raw stock and some money, so I invested it in with them and we went together and made FIVE BLOODY GRAVES. I made that in 65, 66. We needed each other then and got a good friendship. For a while there, I was using him in other things and I thought he was a good actor. Somehow he disappeared. I don't know where he is now. I haven't seen him in, God it must be twenty years." Gene Raymond narrated as the voice of death and John Cardos (also an associate producer) was the Yaqui Indian chief with a Mohawk haircut that Dix is after. Scott Brady, John Carradine and Paula Raymond, who had all worked for

Kent Taylor in  
HELL'S BLOODY  
DEVILS

Adamson before, co-starred. Also with Jim Davis, Kent Osborne, Vicki Volante and Ray Young and Tara Ashton (who later married Dix). Al himself plays an Indian and Al's dad is Rawhide.



"Some of the times I was forced into acting and other times I did it because we needed somebody. I'm kind of sorry now when I look back on it that I didn't continue acting because I think I could have been alright. But you go where things take ya, and that's where I went." Ecco magazine called FIVE BLOODY GRAVES "THE SEVENTH SEAL as a spaghetti western". Zsigmond shot it and Perry was an editor. It was first released (by Independent International) in Nov., 69 (rated GP).

HELL'S BLOODY DEVILS was a crime drama made (as OPERATION M) in 67, then was known as THE FAKERS. Later on new footage with actual bikers was shot at the Spahn Ranch and added. "Actually the bikers didn't cause us any trouble. I worked with the Hessians. I worked with a couple of other Hell's Angels groups in other films and we actually never had any problems with them. I had some actors that got along with them alright, smoked a little grass with them. They actually enjoyed being in a film, knocked themselves out. I had no problems. They actually did anything I asked them to do, sometimes more. George Spahn was a friend of my father's. He worked with my father in the old days, in the silents and some of the early talkies. He was blind at that time and these hippies were taking care of him there. And of course when we first went over there, we didn't know it was the Manson gang, they were just a bunch of hippies as far as we were concerned. And Spahn gave us permission to shoot on the backlot." Col. Harlan Sanders (!) also appeared. "The other producer, Rex Carlton (see above) somehow got ahold of the publicity people for the Colonel and he worked out a deal where they gave us all the fried chicken we could eat on the shoot! And all we had to do was put him in the film. We did that, we added the scene that worked in the film and we got the real Colonel and all the chicken we could eat for lunch and dinner every day! We hated it once the movie was over but it saved us some money. It was a good trade-off and we had some other things. We got a free Polaroid camera, that was the days when a lot of things were given away, freebies. We used to get all the cars we wanted, all the Coke and stuff we wanted. Nowadays, they're a lot tougher. They don't give it away as easy."

John Gabriel (who had been in British movies including CORRIDORS OF BLOOD and CURSE OF THE WEREWOLF...) starred, but Broderick Crawford was top billed with Scott Brady (Lawrence Tierney's brother) as a detective, Kent Taylor as a Neo Nazi and Keith Andes. "Scott Brady was a good boozer and Carradine hit the bottle a little bit. Broderick Crawford had a history of being a boozer, but when they worked, they were always there and always ready to work. I can't recall any of them that were a problem." John Carradine played a pet shop owner and the cast also included Robert Dix, Jack Starrett, Emily Banks (also in





LIVE A LITTLE, LOVE A LITTLE), Anne Randall (Playboy's Miss May, 67), nudie starlet Bambi Allen, Vicki Volante, William Bonner, Greydon Clark, Gary Kent, John Cardos and Kent Osborne. Nelson Riddle (who was orchestra leader for THE SMOTHERS BROTHERS COMEDY HOUR at the time) wrote the music themes. Try and imagine Broderick ("10-4") Crawford and other older hard drinking Hollywood actors on the set with young unknown pot smoking actors, real outlaw bikers and members of the Manson gang! - all eating chicken served by Colonel Sanders! Now try and imagine being the director - !?! HELL'S was eventually released by I.I. in Jan., 70 (rated GP), then the biker footage was removed and it became THE FAKERS again on TV.

Greydon Clark went on to direct SATAN'S CHEERLEADERS, WITHOUT WARNING and other features. "Greydon was around, trying to be an actor and he was persistent and I let him help me do some writing and learn the business. And he was, of all the people I worked with, I think he was the only one who really did learn it and was able to make his own films, producing, directing, the whole thing."

CAIN'S WAY, made around the same time, was an R rated western directed by Adamson associate Kent Osborne. It also starred Robert Dix and more of the usual suspects like Carradine and Brady and even Valda Hansen (from NIGHT OF THE GHOULS). It was rereleased as CAIN'S CUTTHROATS by Fanfare with new "100 years later" modern day biker footage to show how little things had changed. WILD WHEELS, from the same year and the same Colby productions was another Osborne movie starring Dix as a biker.

HORROR OF THE BLOOD MONSTERS was a (still unidentified) tinted b/w Filipino feature with some extremely odd, great looking monsters in it. New footage on a spaceship set was shot by Zsigmond and directed by Adamson (who also appears as a vampire in the earthbound prologue). John Carradine stars with Robert Dix, Vicki Volante and Jennifer Bishop. Brother Theodore narrates. David Hewitt did the (new) FX. "David Hewitt was kinda flakey. He did some special effects for me that didn't work. He was always stalling me. He was a nice guy, very personable. We got along very good but you don't want to get into business with anybody you can't depend on." HORROR was released by I. I. in Feb., 70 (rated GP).

"Los Comancheros was a script that I owned and it was changed to The Unavenged. We had a deal with ABC to do it for a movie of the week with Robert Taylor, Dana Wynter, George Montgomery and Robert Lansing. They were all signed to do the picture, it was a Spanish/American co-production. I went to Spain with my letter of credit from ABC. Then I got there and the Spaniards couldn't come up with their half of the money! After all that, all the money I spent trying to put it together, here I am, sitting over in Spain, I spent all my money. I didn't have any money, nothing. I was broke. ABC had approved this. Barry Diller was one of the leaders at ABC that approved it. So it was a picture that was never made, but I still own the script. If someone wants to make it, I'm ready. 1968 was the same year we did SATAN'S SADISTS cause I had to do something and we formed the company."

Sherman and Adamson formed Independent International (with Dan Kennis) in late 68. Sherman and Kennis had previously been with Hemisphere Pictures, known for their horror movies made in The Philippines and memorable ad campaigns. "I made PSYCHO A GO GO!, I made THE FAKERS and I made BLOOD OF DRACULA'S CASTLE and I made HORROR OF THE BLOOD MONSTERS, that was all in the can

before I got involved with Sam. So I got all these pictures finished, FIVE BLOODY GRAVES was another one, and none of them were in distribution, so that's when we decided to start our own company and we decided we needed a 'leader,' some good film to start and that's when we made SATAN'S SADISTS. We put SATAN'S out first and the others followed right behind it."

SADISTS, Adamson's most outrageous movie, is worthy of cult status beyond being named "Worst biker movie of all time" by the Medved Brothers. "We made a picture that would be saleable and we wanted to put things in it that would jolt the audience. We wanted to put some things in there that were different. Our goal was to make the best film we could make for the amount of money we had to spend and put it out and hope it was a success and we accomplished all those things." SADISTS had to be cut for an R rating. "We got stuff on the cutting room floors everywhere. The rating board were a lot tougher then, than they are today. Today, they allow almost anything to go through for an R. In those days, I remember on one picture we were

complaining that they were going to give us an X because the guy was getting kicked between the legs. And today that happens in every picture you see, so it's changed. Those days were tougher and we probably took something out that by today's standards wouldn't be so tough. It's always been tougher on the independents because the independents don't pay their salaries."

Russ Tamblyn (PV #8) stars as Anchor. "Someone mentioned him to me and I said, 'I like him, I like what he did,' so we went up in Topanga Canyon one day and we got along fine and I think what made Russ and I work together the best was that I let him have his head, I let him do a lot of things improv and he appreciated that. That was the kind of actor he was and wanted to be and they wouldn't allow him to do it in some places like television and

places like that. So here he was able to be creative and the two of us working together we were able to capture something that wouldn't necessarily be standard fare." Regina Carrol, billed as "the Freak Out Girl," co-starred as Gina. "I met Regina in 1968 when we shot SATAN'S SADISTS. I used to eat at a coffee shop just down the street from the Hollywood Stages where we had our offices and I'd go there for lunch occasionally. One day I was in there and Barney, the owner, his waitress didn't show up or something so he asked Regina to come in and help. She liked to tell a story that she spilled coffee or something on me but I don't remember that part at all. She always thought that was the glamorous part of telling it. She happened to look like what I was looking for for SATAN'S, so I asked her to come to my office and read for me. She did later in the day and I thought she was right for the role and I cast her and the rest is history. We got married in 72, we were going together and lived together a couple of years prior to that."

SADISTS also features Scott Brady, Kent Taylor, Robert Dix, Gary Kent as the Nam vet hero, John Cardos as Firewater, Greydon Clark as Acid, Jackie Taylor (who married Clark in real life), William Bonner and Bambi Allen. Harley Hatcher (aka Paul Wibier), who often worked with Davie Allan And The Arrows, provided the songs (he also did CAIN'S WAY and WILD WHEELS). Bud Cardos was unit manager and Denver Dixon was his son's assistant. It was first released by I.I. in June, 69 (rated R) and had its world premiere in Birmingham, Alabama, complete with a live appearance of "The Freak Out Girl." Gary Graver was the cinematographer and editor. Graver is still an active director of R (and hard X) movies and works frequently as a cinematographer for others



Angelo Rossitto in BRAIN OF BLOOD



(especially Fred Olen Ray).

LASH OF LUST was an adults only sex western that Al directed in 68 using the name George Sheaffer. It was backed by Mardi Rustam, and had more nudity and violence than other Adamson features. The plot concerns Bambi Allen and another woman being kidnapped and abused. "I just did it for the money. It would be a hard R today." Like several other Adamson projects, it was shot at the Spahn Ranch. "We were shooting and Manson came over with three or four of his girls, I don't know if they were the ones that did the murders or not. Manson and his followers were ogling the naked actresses. His women were taking their tops off and they were all being a nuisance. I had Bud Cardos physically throw Manson off the set! We just threw a whole bunch of them off the set because we didn't want them there and that was my only actual physical contact with him. It's hard for me to understand how people can follow a guy like that or even consider doing things like that for somebody else. I find it very hard to believe." The adults only LASH wasn't released until 74.

THE FEMALE BUNCH (PV #5) was a violent modern day western told in flashback. Jenifer Bishop stars as the sadistic leader, with Russ Tamblyn (who is branded) and Regina Carrol. Lon Chaney Jr. plays "Lonnie", a grizzled, hard drinking, friendly, love sick ex-stuntman. He has lines, but his voice is in pretty bad shape. This one has, drugs, violence, nudity, shooting up, a woman buried alive and a psychedelic lesbian scene. It was produced by the late Raphael Nussbaum. Mardi Rustam was executive producer and John "Bud" Cardos was co-director. It was shot partially at the Spahn Ranch.

"We were shooting THE FEMALE BUNCH up in Utah in 69 when they broke the case down here, when they found out who'd done the murders and one of the members of the Manson gang or at least one of the people that was hanging around the commune had signed on with us to be a grip. But the reason he did it was to get out of town because he knew something was going to come down. When we got back from our shoot up there, we saw him on television. He was being interviewed and actually had to be a witness in the trials. So I thought that was interesting." FEMALE BUNCH didn't come out until 1971. The Manson connection was exploited in Sam Sherman's ad campaigns for several I.I. releases. What seemed at the time to be the lowest possible exploitation of a real tragedy to sell more tickets seems almost too good to have been passed up considering the real Manson family connections with some of the features.

"DOOMSDAY VOYAGE was shot under a different title, QUESTIONS. Joseph Cotten, Charles Durning, James Edwards, Ann Randall, John Gabriel, excellent cast, good film, crazy director (John Vidette). He was a very artsy director, thought he knew all the answers. He was from Canada. He started shooting this picture and nobody could make heads or tails out of what he was doing. So they

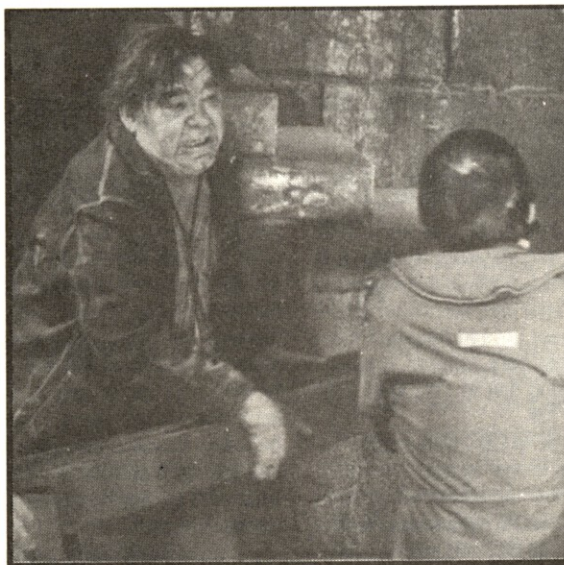
called me in to try and help him. I went to New York, then I went to Spain. I was trying to put a deal together so I was making a lot of trips to Spain. I came back and they had shelved the picture again and I talked to the poor man who had put up the money and I convinced him that the only way to bail it out was to get some stars in it, do it right and stop using those funny cuts. This guy would flashback to everything. Everything was a flashback. They couldn't get rid of the director for some contractual thing so I sat on his back, we went to California, we finished the picture with Cotten and the picture was cut into a rough cut and I had to go on to another picture. I think it was THE FEMALE BUNCH. I saw the picture and it was fine, a good tight little picture. But the minute I left, he went back in, re-cut the whole thing and answer printed it, got it out, played one theatre in New York City. It never saw the light of day since. And the reason was, the guy's ego took over. I've seen it happen too many times but that was a real example and it's such a shame. The poor man put up whatever amount of money, trying to give this kid a chance and the kid just knifes him in the back. I just couldn't understand it. I still shake my head every time I think about that."

To many people, DRACULA VS. FRANKENSTEIN is Adamson's most famous movie. It was shot (as Satan's Blood Freaks or Blood Seekers) with J. Carroll Naish as a doctor with a Chamber Of Horrors show in Venice and biker characters. "The only problem we had with J., was that he had to be in a wheelchair and he had a problem with his teeth chattering. So we had a problem with the soundtrack in some scenes. Otherwise,

he was a pro. Real pros, I never had a problem with. I had most of my problems with some of the young people coming up. They thought they knew it all." Lon Chaney Jr. is mute axe murderer Groton and Angelo Rossitto is Grazbo. Anthony Easley is the hero, Jim Davis is a cop and Regina Carrol performs her stage act and takes LSD. "We wanted to give her some good exposure doing some different types of things and I think the stuff where she's on the rope and the ladder was kind of interesting. That was something she was good at and we wanted to exploit that and of course we got a chance to put some production of Las Vegas in and it worked."

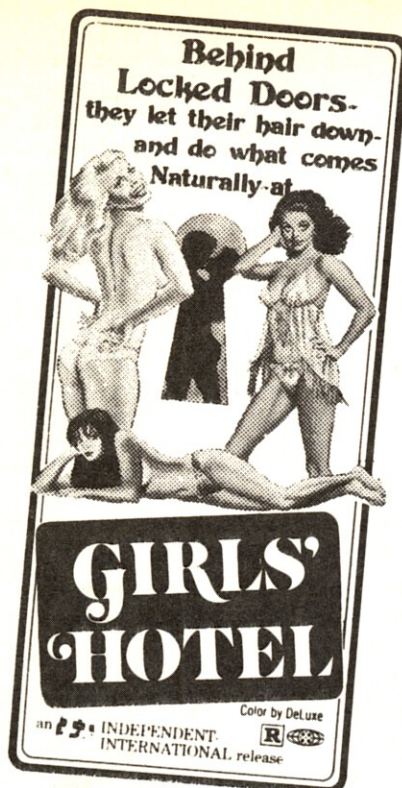
Much new footage was shot before the release to make it a more exploitable horror movie. "We started out with a script and sometimes you find that it just doesn't work. We had J. Carroll Naish, we had Lon Chaney, we had Russ Tamblyn, Jim Davis, but it didn't work, the picture just didn't work. So we tried changing it three or four times, put in some different footage here, different footage there. So Sam came up with this idea and we figured a way to put the monsters in and made it work. And the picture was a success after that, so it's just one of those things. Perseverance wins out."

Naish was renamed Dr. Frankenstein and Zandor Vorkov (really



Lon Chaney Jr. is Groton.





non-actor Roger Engel) played Dracula. "He was a stockbroker. He had the long hair and the goatee and we just whitened him up a bit, added a few touches here and there. He was a good choice and it worked. I'd like to know what happened to him. He was a friend of mine." John Bloom (or last minute stand in Shelly Weiss) played the monster. Forrest J. Ackerman (also a technical consultant) appeared as a victim, assuring overkill coverage in Famous Monsters magazine. Biker scenes with Russ Tamblyn as Rico and Greydon Clark as Strange were mostly cut out. William Bonner, Gary Kent and Gary Graver also have small roles. Mardi Rustam was an executive producer. Older horror fans were outraged, not so much that the movie was bad but that some of their golden age favorites were thrown in with hippies, bikers, drugs, sex, nudity, blood and violence. It was, after all, the 60s.

Regina Carrol: "The most fun part about DRACULA VS. FRANKENSTEIN was that Sam Sherman decided to shoot some scenes at an old, old church in New York. So we flew there. And the church was old, you see, real old, with real spider webs and all of that. Nothing was fake, it was all real atmosphere. Anyway, we shot it at night, they had me all tied up, and there was Dracula and Frankenstein fighting over me! Which one was going to get me? You know? Which one? Lon Chaney...well, Lon was very, very ill, and between every scene, he'd do his vomiting and come right back to work. It wasn't drinking. He had cancer and he was fighting just to stay alive. Just fighting it with all he had." (Chaney died in 73).

Many people thought that BRAIN OF BLOOD (released in 71) was shot in the Philippines, like the "blood island" movies it imitated. The Hemisphere release was made to fill the second half of a double bill with a tinted version of THE BLOOD DRINKERS (which was made in the Philippines), retitled THE VAMPIRE PEOPLE. "It was made in Hollywood and most of it was made in Topanga Canyon, that area out there. Mulholland. There was a house that had these two dobermans and I remember we thought that they were going to attack my little dog (Stupie) but they got real friendly with him. 50s sci fi star Grant Williams was top billed as the hero, with Kent Taylor as a mad doctor who performs bloody brain transplants and serial star Reed Hadley. The brain was real. "It was from a supermarket. Brain of lamb, something like that, brain of an animal." Much of the cast was the same as in DRACULA VS. FRANKENSTEIN: Regina Carrol, Angelo Rossitto as Dorro, John Bloom as Gor (who has flashbacks) and Zandor

Vorkov as Mohammed. Vicki Volante was there too. "We try and keep the same crew in most of the pictures as much as possible and I would use the same actors over and over again because they did a good job for me. So why make it a bad scene? If you've got somebody you can depend on, get em. A lot of times we would get somebody new and they would cause problems." Regina Carrol: "I played a very elegant woman in that. My husband was dying, and he was dying with secrets. But they put the secrets in the wrong brain."

BLOOD OF GHASTLY HORROR was the third version of PSYCHO A GO-GO!, this time with still more new footage and new characters played by Kent Taylor, Tommy Kirk (whose most recent work had been for Larry Buchanan), Regina Carrol and Richard Smedley as a zombie. This time, original star Roy Morton's character was a Viet Nam war vet. This well known version was (re) made in 69, released in 71 and like other I. I. features, played for many years.

Sam Sherman put together impressive, elaborate pressbooks and ad campaigns for I.I. releases. Some of the over the top I.I. trailers have the look and feel of old spook show promos. Some pressbooks include interesting historical actor info and some had great cartoon ad campaigns by artist Gray Morrow. I.I. often retitled releases for various markets, for (tamer) TV versions and later for video. Still more titles were used overseas. When an I.I. release was advertised as "ALL NEW!", you be be sure it wasn't! Alternate titles caused much confusion over the years. If you accidentally caught a movie you'd seen before on TV you could turn it off, but imagine the many people tricked into paying to see the same (old) movie in drive-ins! Some of the I.I. Adamson movies have even been reviewed twice under different names in books!

"We really had a good market out there in those days. AIP and Crown and a few others, we were the ones that supplied the pictures for the drive-ins. Then the majors all of a sudden realized there was a lot of money out there. Of course, they didn't realize that the drive-ins were goin' down the tubes. There were five thousand drive-ins in those days. You take a picture like SATAN'S SADISTS, grossed 20 million dollars when the tickets were a dollar and a half. It doesn't take you long to figure out how much gross that would be today and I would be famous. The majors are making the same pictures we made, not just me but others in those days, we made pictures for a budget. They go in ten million, twenty million dollars doing the same picture, maybe it's



## DENVER DIXON, NEW ZEALAND COWBOY

Victor Adamson from Auckland, New Zealand made movies starting when he was still in his teens. Al is still looking for a copy of his father's STOCKMAN JOE made in Australia (in 1910!). Adamson Sr., who was an expert at using a bull whip (and a boomerang!), was often the producer, director, writer and the star. Adamson moved to America in the early 20s and renamed himself Denver Dixon. He also used the name Art Mix to make and star in a series of silent westerns starting in 1923. Eventually he found another actor (George Kesterson) to star in these films (always shot on location) and Kesterson then became "Art Mix" and went on to use the name in features by other directors. Another actor (Bob Roberts) also starred in some of Dixon's "Art Mix" westerns.

THE OLD OREGON TRAIL (28) starred Dixon and his wife Delores Booth. In the 30s, Dixon continued to produce and or direct more indy westerns like R A W H I D E ROMANCE and RAWHIDE TERROR (both 34) and LUCKY TERROR (36). Buffalo Bill Jr. and Buddy Roosevelt starred in four Dixon movies each. Dixon acted in FEUD ON THE RANGE (39) with Bob Steele and his last feature was M O R M A N CONQUEST (41)

filmed in the Zion National Park. He was producer, director and star. The low budget feature was a "roadshow" release. 12 year old Al Jr. was in it too.



ANGEL'S WILD WOMEN

## REGINA CARROL - THE EARLY YEARS

Interview by Al Ryan

Regina Carrol (Gelfen) was a child stage actress born in 1943 in Boston. She was a professional dancer by the age of five. "Oh, before that! Even before I got out of my mother's womb! I was dancing in the womb! Actually, it was my mother that got me started. She used to steal me out of school and say, 'there's been an emergency' or something, and took me on all the auditions. She would just say that you don't have to cook, you don't have to make beds, just dance. Regina acted in high school plays (including "West Side Story"). "I always wanted to be a great dramatic actress and win an Academy Award. But after doing SATAN'S SADISTS and some others, I said, 'Hey, I'm not going to get an award for these pictures!' But I still tried to bring truth and beauty

to the screen no matter what the film was."

"Steve Cochran, a family friend, got me my first role in a real film called THE BEAT GENERATION (59). I was one of the dancers with a line here or there. It was all about hippies, what did they call them? Beatniks. We were beatniks and we wore a lot of black clothes and looked and acted real tough. The movie was about a bunch of kids getting into trouble, beating up each other, stealing cars and each other's boyfriends." Next came FROM THE TERRACE (60) with Paul Newman. "I had one of those minor parts. I got to be with the big, big stars and watch what they were doing and learn from watching them. It was a very good experience." John Ford directed TWO ROAD TOGETHER (61) with James Stewart. "Jimmy was in the same scene that I was in. It was just a day's work. I actually remember John Ford better because he made my part bigger. 'Cry,' he said, 'Cry more, more!'"

In 64, she got to appear with Elvis. "Oh! VIVA

LAS VEGAS! Elvis Presley! I was one of the dancers and I had a line. Elvis was very kind. You see, at the time, his mother had just died and my mother had just died, so we spent a lot of quiet time together. I was one of the only girls in Vegas that didn't jump in the bed with him. We didn't have that kind of relationship. We were sharing something else at the time, something special. I still wear a ring on my index finger that he gave me. I even wrote an article about our

friendship. My husband Al said that I should add a little sex at the end, or nobody would read it, but I wouldn't want to lie."

Carrol was also in THE SLENDER THREAD (65) and THE GLASS BOTTOM BOAT (66) and danced in Vegas. THE REGINA CARROL SHOW was her early 70s Las Vegas talk show. "It was right before women's liberation. When women still liked men. They still liked having babies and cooking. I had all the ladies that were appearing on the strip coming on my show to chit chat. It was for publicity for their shows, so they always wanted to come on my show. People like Dinah Shore, Zsa Zsa." SATAN'S SADISTS started a new career of co-starring in over a dozen Al Adamson movies. "He was great! No fighting on the set! No way. I'd do anything that he said. See, when I was younger, the movie set was like a temple to me, and the director was the God. And I waited for direction, for direction to reach inside the depths of myself. I truly enjoyed acting. The feelings that you touched upon. Trying to bring out all the truth and beauty and to share that with the audience." Regina Carrol died 11/4/92 of cancer.



got a little more production, more special effects, more car crashes, more things blown up. Basically it's the same picture. Big campaigns, put 'em out for a week and get out and get their money and get gone. Nobody cares whether they're any good or bad. Get 'em in and out. We couldn't afford that. We had to ship ours around, because we couldn't afford a thousand prints or two thousand prints. Buy one hundred prints and ship them around the country. It's a different market today. You gotta have a picture that's gonna hold up for a seven dollar ticket."

ANGELS' WILD WOMEN was shot as "Screaming Angels." More biker and aggressive women scenes were shot and it was released in 72. The scenes of a movie being produced were done at the Spahn Ranch. "We did a take-off on the Manson thing which was ANGELS' WILD WOMEN. That was where a biker gang followed the Manson gang. And we used the Spahn Ranch, we used the whole thing in that, and we had a guy playing Manson (William Bonner) and the girls that he had. They got in trouble with these bikers and the bikers won the battle actually. We had a guy doing Spahn. We used the Spahn ranch several times but that was the biggest picture we shot there." Ross Hagen stars as the biker Speed with Regina Carrol as Margo (she uses a whip), Maggie Bemby as Cool Chick (she looks like the slimmed down Oprah Winfrey), Jill Woelfel, Kent Taylor, Vicki Volante, Gary Kent and John Bloom. Regina Carrol: "That was quite a switch for me, having a chance to play a wild, aggressive female. But what I do on screen has no relation to the woman that I am in real life. First I am a woman, second, an actress. The truth is, I enjoyed every

movie that I ever did. I always tried to make an academy performance, but deep down inside I knew they were only low budget films. Another thing is, I always liked doing biker films. ANGELS' WILD WOMEN was a good biker flick. They were some of my favorites. Even now when I hear the sound of a bike, I love it, the power."

CRY RAPE! was a CBS TV movie. "I was associate producer on that. Leonard Freeman, who was the producer, was the developer of HAWAII 5-0. He had a producer, I think it was the writer of the show, and he had never produced anything. The director (Corey Allen) had a history of going over budget, nothing wrong with that but he didn't want it to happen. That's when I was hired to work with both of them to make sure the picture came in on budget and on schedule and I did that. He was happy, I was happy. We were all set to do another picture when he died in open heart surgery. If Lenny hadn't died I might be doing major studio stuff now. You know, that's show biz." Andrea Marcovicci starred.

Two Adamson black action movies starred former football pro Timothy Brown. DYNAMITE BROTHERS/STUD BROWN starred Brown teamed with a martial arts expert (Alan Tang). The ads showed the two stars handcuffed together THE DEFIANT ONES style. Carol Speed (from ABBY) co-starred as a mute with James Hong (PV # 4) as a drug smuggler and Aldo Ray as a racist cop. The feature was released by Cinemation (in 75) and a soundtrack album with Charles Earland music was on Prestige. BLACK HEAT starred Brown with Russ Tamblyn as Ziggy, Regina Carrol (who is kidnapped), Tanya Boyd (BLACK

- 41 MORMAN CONQUEST (acts)
- 61 HALF WAY TO HELL (P/D/acts)
- 65 PSYCHO A GO GO! - P/D/S/act
- 66 FIEND WITH THE ELECTRONIC BRAIN (PSYCHO A GO GO! plus)
- 67 BLOOD OF DRACULA'S CASTLE (Interglobal) co-P/co-D (re 69)
- FIVE BLOODY GRAVES (UAV) /THE GUN RIDERS/THE LONELY MAN - P/D/act
- THE FAKERS/HELL'S BLOODY DEVILS/SMASHING THE CRIME SYNDICATE - P/D
- 68 LASH OF LUST - D
- 69 SATAN'S SADISTS (Super)/NIGHTMARE BLOODBATH P/D
- THE FEMALE BUNCH (Imperial) -D
- DRACULA VS. FRANKENSTEIN (Super)/THE REVENGE OF DRACULA/TEENAGE DRACULA - P/D
- BLOOD OF GHASTLY HORROR (VidAmerica) (FIEND WITH THE ELECTRONIC BRAIN plus) P/D
- DOOMSDAY VOYAGE (D new scenes to QUESTIONS)
- 70 HORROR OF THE BLOOD MONSTERS (VidAmerica)/VAMPIRE MEN OF THE LOST PLANET/SPACE MISSION TO A LOST PLANET P/D/act
- 71 BRAIN OF BLOOD (Magnum)/THE CREATURE'S REVENGE co-P/D
- 72 ANGELS' WILD WOMEN (Super) P/D
- CRY RAPE (CBS tv) Associate P
- 73 DYNAMITE BROTHERS (Rhino)/STUD BROWN - D HAMMER - P
- NAUGHTY STEWARDESSES (Super) P/D
- 74 I SPIT ON YOUR CORPSE (Super)/ GIRLS FOR

- RENT - D
- 75 BLAZING STEWARDESSES (Super) TEXAS LAYOVER/CATHOUSE CALLGIRLS/THE GREAT TRUCK ROBBERY - D
- JESSIE'S GIRLS (Monterey) - co-P/D
- 76 THE MURDER GANG (Super) BLACK HEAT/GIRL'S HOTEL/U.S. VICE - P/D
- BEDROOM STEWARDESSES - D new scenes added to FEMALES FOR HIRE/SIDEWALK DOCTOR/SHOCK TREATMENT
- 77 CINDERELLA 2000 (Super) - P/D
- BLACK ELIMINATOR (Unicorn)/ THE KILL FACTOR/DEATH DIMENSION/FREEZE BOMB/ICY DEATH - D/act
- BLACK SAMURAI - D
- HOSPITAL OF TERROR (Super)/HANDS OF DEATH (Lettuce)/NURSE SHERRI/ BEYOND THE LIVING/KILLER'S CURSE/HOSPITAL OF HORROR -D
- UNCLE TOM'S CABIN/WHITE TRASH WOMEN - D new scenes
- NURSES FOR SALE - D new scenes
- DOCTOR DRACULA (overseas only) D new scenes/act
- 78 SUNSET COVE (Video Search) D
- 81 CARNIVAL MAGIC (overseas only) D
- 84 LOST/SKIPPER - D
- 87 DRIVE-IN MADNESS (Imagine) (trailers, Sam Sherman interview)
- 94 BEYOND THIS EARTH - D
- FROM OTHER WORLDS - D

Many titles released by Sam Sherman's Super Video later were re-released by Vid America. Sherman is planning to release many of them again soon on a newly created label.





SHAMPOO), Jana Bellan and Geoffrey Land. Instead of making up different titles for later re-release, this time I.I. released it with at least three different titles and ad campaigns for various markets at the same time! BLACK HEAT was for inner city theatres and featured Brown in the ads. MURDER GANG made it seem like an all white cast action movie starring Tamblyn. GIRL'S MOTEL featured sex and (white) women. Calvin Floyd was executive producer. Adamson also produced the U.A. release HAMMER. The Fred Williamson (PV # 10) movie featured Bernie Hamilton, Vonetta McGee, William Smith and Adamson regular Tracy King. Other 70s Adamson movies (not just the obvious "blaxploitation" ones) featured sexy black women, often in nude scenes.

I.I.'s NAUGHTY STEWARDESSES, inspired by the very popular (3D) hit THE STEWARDESSES, featured Connie Hoffman, Donna Desmond, Tracy King and Regina Carrol plus former cowboy star Robert Livingston. "It was more of a straight story about the experiences of one girl learning about life and finding out that things are not always rosy like they are on the farm in Iowa. At the time stewardesses was a big thing, Coffee, Tea, Or Me and all that stuff, so we exploited sex and girls and got a pretty good story we felt with it." The successful feature was basically soft core sex and some violence but its followup was another story.


BLAZING STEWARDESSES (the title was copied from Mel Brooks' BLAZING SADDLES) was an R rated western comedy with most of the same main cast returning from NAUGHTY STEWARDESSES. This time three stewardesses (Regina Carrol, Connie Hoffman and Tracy King) receive a paid vacation to a dude ranch that masked bad guys are plotting to put out of business. Geoffrey Land is the male lead, Yvonne DeCarlo runs the local whorehouse and Bob Livingston and cowboy star Don "Red" Barry appear. Sam Sherman planned to cast the Three Stooges, who had recently reformed (with Emil Sitka replacing Larry Fine), but Moe got sick. They settled for the 2 surviving Ritz Brothers. "We made that more of a comedy. That was

something I don't think people expected when they saw it. It was over the heads of some people. I thought Harry and Jimmy Ritz were great. It was fun. Regina got a chance to do an offbeat role and Yvonne DeCarlo got to do an offbeat role, just about everybody got to do something different."

GIRLS FOR RENT (74) starred name value porn actress Georgina Spelvin as a laughing psycho hitwoman in the desert after a prison camp breakout. "She was not too nice to work with. I fired her off the show the first day and Sam told me I better keep her on because she was part of the deal. So I worked it out with her and calmed her down, we came to a truce. We finished the picture until we came to the end of shooting. She refused to do something that I wanted her to do, so I had to shoot an alternative ending. We had to let everybody go and two weeks later we got everybody back except Georgina and we shot a whole ending without her. In fact it was a better ending than we had in the first place. She was supposed to be killed by the other girl, Susan McIver and they fight in the water, but she refused to go in the water. It was a little dirty but I took my clothes off and jumped in just to show her it was a nice warm hot summer day, no problem at all. She just refused." Parts of the R rated drive-in movie resemble SATAN'S SADISTS with Spelvin in the Tamblyn role. Hollywood vet Kent Taylor (in his sixth feature for Adamson), Robert Livingston, Rosalind Miles and porn star Barbara Bourbon also appear.

JESSIE'S GIRLS (75) was a western starring Sondra Currie as a Mormon widow out for revenge. She frees three female hooker outlaws (including Regina Carrol and Jenifer Bishop) on the way to prison and they all have sex with various men when they're not killing them. With Geoffrey Land and Rod Cameron. "It's always different when you have the girls out there being tough and doing things men do. JESSIE'S GIRLS is one of the better films I've shot. It's one of my favorites. And the fact is if you see this new one, BAD GIRLS, I've got a feeling they saw my picture before they shot it 'cause all the advertising, the whole thing looks like my picture. We have a fight in

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there between Regina and the so-called Indian girl and we shot it like men would fight. And I still think I have never seen a better fight in any film, at any budget, between two women than we put in that picture."

DOCTOR DRACULA (PV #15) was a reworked version of the I. I. release LUCIFER'S WOMEN (75) by Paul Aratow. New Adamson-directed scenes with John Carradine, Donald Barry and Geoffrey Land as Dracula were seamlessly added. Larry Hankin (as a bearded Svengali) was the star of the original and Dr. Anton Lavey (!) was the technical advisor for the black mass scenes (complete with animal noises). Adamson also directed new scenes added to the 1965 German film UNCLE TOM'S CABIN (PV #18). "We added 45 minutes including the love scenes which I wrote and directed. Some reviews that didn't like the movie much singled out the added scenes as being the best parts, not realizing that they were done years later and in California. I think that was our best job adding footage." FEMALES FOR HIRE was a 68 German movie (DER ARZT VON ST. PAULI) by Rolf Olson starring Curd Jurgens as a Hamburg doctor treating hookers.

I. I. released it, then Adamson shot new footage with Jackie Giroux and it was re-released as BEDROOM STEWARDESSES (!). NURSES FOR SALE was a 71 German movie (KAPT'N RAUHEIN AUS ST. PAULI) by Rolf Olson, this time starring Curd Jurgens as a Hamburg ship captain who saves a group of nurses. Adamson shot 20 minutes of new exploitive footage for this one. Adamson probably also shot new footage for other Euro features that I.I. had acquired around the same time.

The X (also released as an R) rated CINDERELLA 2000 is a sci fi sex musical version of Cinderella starring Catharine Erhardt. "Hardly anybody saw it. Sam said we made money with CINDERELLA 2000. It was a picture that you're not supposed to make. A musical comedy is the hardest picture in Hollywood and the most expensive picture in Hollywood to make. Always has been, always will be. So we tried it. And of course, we made it a sex comedy. There's so many cute things and the music is excellent. It's as good as any major studio picture, the music. But it never went anywhere, nobody pushed it and nobody cared. Maybe it wasn't the kind of picture they were pushing in those days. It wasn't rock and roll. I saw the picture recently and I think it holds up excellently. Unfortunately, it's an X, but a very soft X. If we had not used the nudity and just had Cinderella in the future, it would be a kid's picture, because it was cute." CINDERELLA featured soft core sex with very 70s looking robots, space suits and sets. Rena Harmon was the stepmother and Bhurni Cowans is an evil (black) stepsister. I.I. advertised it as being in Todd-AO 35 and called it "Tomorrow's Sexiest Comedy...Today!"

Adamson made two more black action movies, this time starring Jim Kelly from ENTER THE DRAGON. BLACK SAMURAI starred Kelly as a Bond style playboy government agent for D.R.A.G.O.N. Essie Lin Chia is his girlfriend who is kidnapped by the Warlock and his voodoo worshiper gangsters. With Marilyn Joi and little Felix (Cousin Itt) Silla as a bad guy. Based on a novel by Marc Olden, it includes spies, kung fu and horror. Dimension released it. D'Urville Martin was originally set to direct and Rob Van Clief was to star. "The guy gave me so much money on it and said, 'this is all the money I've got.' We did the best we could. He took care of Kelly, he took care of the lab, paid for everything else. Didn't come out too bad. We made money with it, I know that. I had never seen it. So, I go over to Australia and I went looking around a video store and they have listings by director. They had nine of my films. So I find they had BLACK SAMURAI so I made a deal with the guy and I bought it from him. I haven't had it transferred yet, they run on a different system there."

BLACK ELIMINATOR (PV #3) has been released under at least four titles on tape. Kelly's the hero cop and (as in STUD BROWN) had an Oriental sidekick (Myron "Bruce" Lee). The Bond connection was emphasized this time by appearances by Harold "Odd Job" Sakata and George Lazenby. Also with Terry Moore, Aldo Ray and a snapping turtle. "DEATH DIMENSION is what we shot it under. That was a good picture. I don't know how many people have seen it. We had George Lazenby, the in-between James Bond in one Bond picture. He was pretty bad in it. He was pretty bad in ours too! But at least he was a

name. The picture came out better than I expected it to. I was happy with it, I saw that the first time in Australia too."

Adamson's last real Independent International release was NURSE SHERRI, an Exorcist inspired horror movie that starred Jill Jacobson, Geoffrey Land, Marilyn Joi (aka Tracy King) and Mary Kay Pass. It was (as usual) retitled many times. "I think the last reel of NURSE SHERRI is really a scary reel. Of all the pictures I've done, it's more frightening the way it's intercut, what's going on. It's quite scary. It turned out so much better than I anticipated. It wasn't an easy picture to do but Jill Jacobson went on to do some better things".

SUNSET COVE was a teen comedy filmed as "Save Our Beach" which is also the plot. "The most problems I ever had were with the few kids. All they were thinking about was how much overtime can we get, instead of trying to make the picture good." John Carradine had his last Adamson role in it. "John Carradine worked twice as long and twice as hard as they did and he's twice as good an actor and worth ten million times more than they are. But they would be complaining if they were five minutes late for anything or if they didn't get their dinner breaks in time. I worked with John thirteen, thirteen films I think we did. Thirteen's a lucky number! We struck up a very strong friendship and I thought he was one of the greatest actors around and whenever he was in my films, they were great, or they were better, just the fact that he was in them. He was a real pro. I cannot say anything but the best about John Carradine."

"The last time I worked with John, he was having bad arthritis problems, his hands were a mess. I remember we brought him in from San Diego, he was doing a stage play down there and he had one day off and that's all we wanted him for, one day. So he flew up in the morning, we picked him up at the airport, we took him to the studio and we shot and we filmed and we filmed. The picture just kept on going on and on and we had a lot of problems. We finished about four o'clock the next morning and I drove him back to the Sheraton, he was going to have three hours' sleep before he had to be back on the plane. But I'll never forget the last thing he said to me, 'Al, we've been friends for a long time and any time you need me, I'll be there.' Here's a man that just worked, he was supposed to work a ten hour day for his salary and he never said anything about overtime, never complained on the set, nothing, worked practically around the clock and was thanking me! I'll never forget that because he died a few years later and I never got a chance to work with him again. He was quite a man, great guy."

Adamson then made two family movies that were barely released. In CARNIVAL MAGIC (81) Markov (Don Stewart) is a magician with an intelligent chimp named Alex who is kidnapped, sold to a scientist, tries to commit suicide, dies and is brought back to life





by the power of prayer! It was shot in North Carolina. "That was the last picture my wife did. She, on her deathbed, was trying to get to see that picture and unfortunately some of the people that had a copy of it didn't get it for her. I got a copy after she died. And seeing the picture, I thought it came out very good. I was supposed to cut the picture but the distributor wanted it cut in New York and I said 'I'll cut it in L.A.' So he got another editor, so I never did see the final product. Then I made a picture called LOST with Sandra Dee and Jack Elam and that was the last picture I made before I started BEYOND THIS EARTH." Ken Curtis was also in the G rated LOST (or SKIPPER - a dog's name). It's been on Turner cable TV.

"The market changed and I could have gone into directing T.V. They wanted me to because I was fast but I didn't like the situation in television, the way they treat directors. They can't make a change in dialog, can't make a change in the direction of the script, can't do anything really. So I went into other businesses. I bought a couple of pieces of property and a motel in Utah where we were doing FEMALE BUNCH and JESSIE'S GIRLS. (It was the Rimrock Ranch motel and restaurant in St. George, Utah, overlooking Capitol Reef National Park). It became pretty successful for me but it also was time consuming. I thought I could just put a manager in there and leave it. It didn't work out that way. To make any money, you have to be there. So I was stuck there and a lot of things I wanted to do got put on the back burner. So finally, when I sold it last year, that's when it freed me to start getting back into films. I would have been doing films along there if I hadn't gotten involved in that, I'm sure of that." Adamson also owned Houston's Pit Bar-B-Q in Santa Monica.

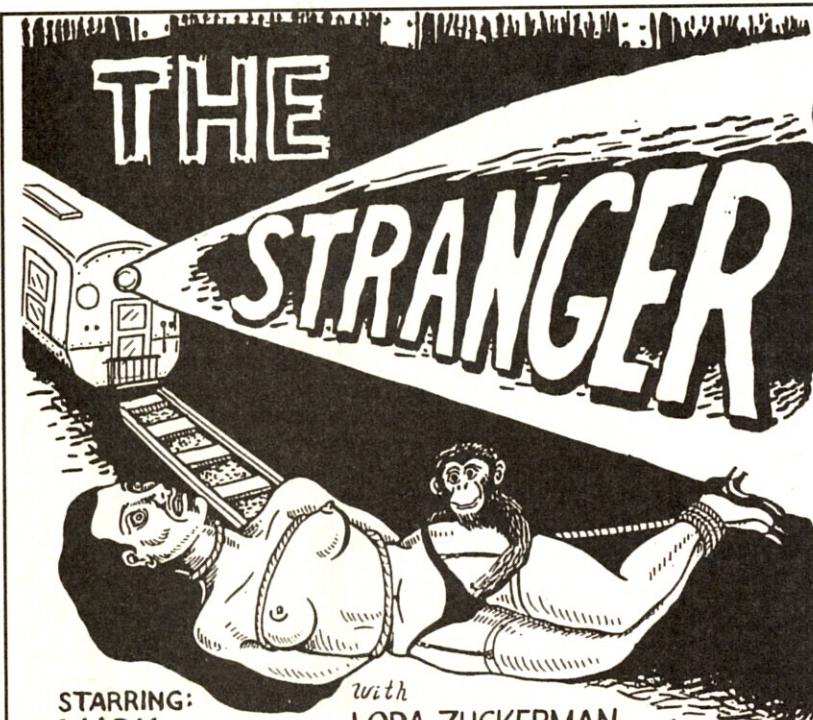
Adamson is directing again after a 10 year break. He also now appears at fan conventions. "We went to the Chiller Theatre in New Jersey and I didn't realize I had so many fans. I mean these people just

keep coming up to me, I made a couple of speeches, answered a lot of questions and enjoyed it tremendously." BEYOND THIS EARTH is about UFO sightings. "We shot in Australia and Italy. That was very good. It's hard when you're in a foreign country and you don't have a crew you can call on or people that know your kind of people. Then you have to find actors, it's very difficult. BEYOND is gonna have footage that nobody has ever seen and footage a lot of people are not going to believe. We really have done some research on this, we talked to all kinds of people, experts on UFOs, scientists, very learned people. We have actual reenactments showing what happened to people or what they say happened to them. Its really happening out there and we go wherever we hear there's a sighting. We're working to have a shot of a real alien. Its a docudrama, it's not for entertainment strictly but it will be entertaining for anybody that's at all interested in UFOs, whether you believe in them or not. I really feel it's something everybody should see."

"Independent International has a new starlet replacing my wife and she is now starring in two pictures for us and getting ready for a third. Her name is Stevie Ashlock." Blonde Ashlock, a model/dancer/actress, was in PURPLE RAIN and THE RETURN OF AL CAPONE. On the Joe Franklin show, Al said that the reason you can't get the facts about UFOs is that "I think the government is afraid people will panic. There are an awful lot of intelligent people who believe there are UFOs out there." FROM OTHER WORLDS is another UFO feature being finished. The third new title, THE HAPPY HOBO, is a kid's movie in pre-production.

Thanks to Sam Sherman and Hollywood Book and Poster. David Konow thanks Sherry and Ilka for love and guidance. Fanatical, avid, ardent fans of Adamson can write David at : 23241 Bigler St., Woodland Hills, CA 91364.

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## MORE SEQUELS NOBODY WANTED

### GHOU LIES IV (Col., 1993) D Jim Wynorski, S Mack Sevi, P Gary Schoeler

A sexy blonde Satanist killer (Stacie Randall from TRANCERS IV) in black leather sacrifices victims for some hooded demon. Peter Liapis returns from the first GHOU LIES (84) as a detective (and plays the demon). Barabra Alyn Woods and Bobby Di Ciccio are other cops. Two comic wise cracking ghoulies (dwarves in masks) have nothing to do with the plot but at least are better than the usual puppets. With an Art Carney/Norton imitator, flashbacks from the first movie, lots of hookers and talk about sex. Pretty bad, but the 60s sound theme music is good. Expect more "sequels".

### THE HITLER TAPES (Scorched Earth, 1994) D/music Ronnie Cramer, S David Manning, P Phillip Koss

The late Andrew Scott had his second and last lead role in this sequel to Cramer's EVEN HITLER HAD A GIRLFRIEND (PV #12). Marcus Templeton (Scott) is a hopeless voyeur who can't get it up anymore but uses phone sex lines. He also videotapes various women then sends the tapes to the current object of his obsessions (Karen Zaczeksky). She watches them with a mixture of disgust and fascination before she finally throws away the tapes. With two shower scenes and a woman with huge breasts and guns. The Alarming Trends provide the music and are seen playing outdoors. Also with Sheila Ivy Traister. Made in Omaha.

### BLOODLUST: SUBSPECIES III (Par., 93) D/S Ted Nicolaou, P Vlad and Oana Paunescu

The second sequel to SUBSPECIES has the same characters as BLOODSTONE but offers nothing new. Anders Hove is Radu again, bringing (topless) female victims for vampire Denice Duff. Her sister (Melanie Shatner), Kevin Blair and Jon Haiduc are still trying to save her. It's padded with flashbacks from the other features and has a few seconds of stop motion animation. The whole series was filmed in Romania.

### HIDDEN II: THE SPAWNING (New Line, 93) D/S Seth Pinsker, P Michael Meltzer, David Helperin

This crummy, talky "15 years later" sequel uses lots of the best footage from the (very good) original. Raphael Sbarge (also in CARNOSAUR) stars as a new good alien who finds the daughter (Kate Hodge) of the Michael Nouri character to help defeat the killer shape shifting bad alien. They fall in love and she teaches him to brush his teeth. The comic scenes of the alien as a bum slaughtering black boys in the hood were very unlike anything in Jack Sholder's original and the end really sucks. With (another) Michael Weldon as Beck. It debuted on the Sci Fi channel.

### CHILDREN OF THE CORN II: THE FINAL SACRIFICE (Par., 92) D David Price, S A. L. Katz, Gilbert Adler, P Scott A. Stone,

### David G. Stanley

A kid (Paul Scherrer) and his divorced tabloid journalist father (Terence Knox) go to a small town where "over 50" decomposed bodies were discovered, but the killer kids are free to stand around and stare. Kids attack a doctor with syringes and crush an old lady under a house but the negative FX, POV stalking scenes and computer animation "void" scenes don't really cut it. Christie Clark and Rosalind Allen (TO DIE FOR II) are the female love interests and Ryan Bollman is Micah, who eventually morphs into what looks like THE HIDEOUS SUN DEMON. With Ned Romero as an Indian anthropology professor who talks about Koyaanisquatsi. It was shot in N. Carolina. Pt. III is ready.

### INVISIBLE: THE CHRONICLES OF BENJAMIN KNIGHT (Par., 1994) D Jack Eersgard, S Earl Kenton, P Vlad and Dana Paunescu

This is a (senseless) sequel to MANDROID (PV #18). They were both shot in Bucharest, Romania. Michael Dellafemina somehow becomes invisible and the metal masked Drago (Curt Lowens) sends a comic group of insane peasants to kidnap girls in the woods. This involves (offscreen) gang rapes. Blonde beauty Jennifer Nash (taking over the role of a late scientist's daughter) proves to be the best special effect during her on top fuck scene. This movie has lots of bad guys and slo mo b/w flashbacks. With Brian Cousin returning as the scientist in a wheelchair who controls the remote robot.

### KILLER TOMATOES EAT FRANCE (Fox, 91) P/D/S John DeBello, P/S J. Stephen Peace, S Constantine Dillon

CORN 2

The gag filled fourth in a series from New World (all directed by DeBello) is very silly and aimed at kids. John Astin returns as Prof. Gangrene and the tomatoes are hand puppets. The plot has something to do with Nostradamus' prophesies and a young couple (Angela Vissier and Marc Price). Most of the comic action takes place in a French tourist castle, a car chase was actually shot in Paris and some WWII footage is used for filler.

### JASON GOES TO HELL: THE FINAL FRIDAY (New Line, 1993) D Adam Marcus, S Dean Lorey, Jay Hugueley, P Sean Cunningham

New Line hired a 25 year old NYU student to direct 9th in the series. Since it bombed at the boxoffice maybe it really will be final. Jason is blown apart by the National Guard but the black coroner (in Ohio) eats his brain (!) and is possessed. The "spirit" (it looks like a lump of shit) inhabits other characters (like in THE HIDDEN). John D. Lemay (from THE FRIDAY THE 13TH TV series) and Kari Keegan are the young stars and a crazy sadistic black bounty hunter (Steven Williams from 21 JUMP ST.) tracks the killer back to Camp Crystal. This brain dead sequel features a shower scene and a girl split in half after R rated sex. In the most tasteless scene, a creature enters Erin Gray between her legs. With Steven Culp as an asshole TV reporter, Billy Green



Bush as the sheriff, Allison Smith and Julie Michaels. Kane Hodder is Jason for the third time. The video is the gorier "unrated director's cut." KNB did the FX and the soundtrack is by Harry Manfredi.

## DOCS.

### HALFWAY TO HELL (SW, 1954) D Robert Snyder S/Narration Quentin Reynolds P Kroeger Babb

Although many anti-Communist movies now seem laughable, this 62 minute documentary is a very well made, expertly edited history lesson with lots of excellent news footage mixed with some scenes from movies. It traces the history of Germany back to Kaiser Wilhelm and WWI and Russia back to the revolution. It convincingly compares Hitler and Stalin, Fascists with Communists and shows how the population of both countries became "robots". With footage of the Czar, Trotsky (speaking in English), Mussolini (meeting Hitler and later, hanging upside down), concentration camp survivors and mass graves in Poland. A theremin is heard on the soundtrack. Hallmark Pictures double billed this with KARAMAJA, so a lot of people saw it. The video is a David Friedman Roadshow Rarity release.

### TWIST (New Line, 92) P/D Ron Mann

The Lindy Hop (53), The Itch (54), The Jitterbug (55), The Bop (56), The Stroll (57) and The Madison (59) are all seen as leading up to the "vulgar" international dance craze that Marshall McLuhan called "cool and unsexy".

This entertaining historical documentary shows how the twist became big business and includes good interviews with Hank Ballard, Chubby Checker and Joey Dee. It features excellent TV and movie clips of dancers on AMERICAN BANDSTAND and THE T.A.M.I. SHOW, The Flamingos (from GO, JOHNNY, GO) and Louis Prima and June Wilkinson (TWIST ALL NIGHT). Mann also made COMIC BOOK CONFIDENTIAL. Both are from Canada.

### DIRECTING MOVIES FROM ACTION TO RAP (93)

Ted V. Mikels discusses making 11 features and trailers (or film clips) are shown for each one in an amusing self promotion tape. Mikels, a jolly, likeable eccentric who sometimes acts in his own creations, really seems to love making his low budget features. Shanti (or Dr. Wendy Altamura), Mikels' stern looking British accented companion pretends she doesn't know the answers to the (scripted) questions she asks and a bored looking guy (said to be a writer) is there mostly to stop the star from talking too long and asks "Do you like being called a cult hero?". It's kind of like Mikels took over the Joe Franklin show. Features covered go back to the b/w BLACK KLANSMAN and STRIKE ME DEADLY and include ASTRO ZOMBIES, THE CORPSE GRINDERS (he's planning a sequel!), THE DOLL SQUAD ("Total entertainment for all ages!") and more recent (and less interesting) direct to video action movies that are "Coming to a theatre near you soon!" \$28 ppd. from TVM Studios, 3230 Hacienda #307, Las Vegas, NV 89118, Mikels also sells his own videos and collectable promo material.

## NORTH OF THE BORDER

### COLD SWEAT (Par., 93) D Gail Harvey, S Richard Beattie, P Peter R. Simpson

With Shannon Tweed on the video box, this is presented as yet another

"erotic thriller." Actually, it's a pretty funny over the top spoof (with two R rated Tweed sex scenes) that's played seriously. Ben Cross is a family man who is secretly a contract killer. A grouchy Toronto real estate agent (Dave Thomas) has a coke dealer (Adam Baldwin) contact Cross to off his business partner (Henry Czerny). Thomas' wife (Tweed) is having affairs with the dealer and the partner and the various hateful characters all double and triple cross each other. Meanwhile, the ghost (Lenore Zann) of an innocent witness that Cross killed shows up in a graveyard, then in his house and even his bathtub. He has nightmares and flashbacks and says, "I shot you, alright? It happens." The theme song by Christ Rea is very good. Ray Sagar was co-producer.

### THE CLUB (Image, 93) D Brenton Spencer, S Robert C. Cooper P Ilana Frank

The devil is released at a senior prom held in an old house and after midnight only five kids are left trapped inside. Joel Wyner (the demon) replaced Corey Haim after several day's shooting which only partially explains why this movie is so senseless. It's full of false scares and for the cosmic end, the film goes backwards at fast speed. Wyner does an imitation of Nicholson in THE WITCHES OF EASTWICK. With Kim Coates as a rapist guidance counselor who beats a kid to death in the men's room, blonde Andrea Roth (also in THE PSYCHIC) and Kelli Taylor. There's one morphing scene in a tape that copies from the PROM NIGHT series (also from Canada).



Shannon Tweed and Adam Baldwin — COLD SWEAT

### THE DARK (Imperial, 93) P/D Craig Pryce, S Robert C. Cooper, P Robert Bregman

A barely seen "carnivorous rodent" lives in dark tunnels under a graveyard and pulls victims under (like in BLOOD BEACH). Stephen McHattie stars as a brooding widower scientist in leather on a motorcycle. He picks up a small town blonde waitress (Cynthia Belliveau) and later has himself buried alive (with no air supply ?!) as bait for the creature. Brion James is a sadistic cop, Jaimz Woolvett is a young grave digger and Neve Campbell is a pretty deputy sheriff. It was made in Ontario and at least is better than the director's awful REVENGE OF THE RADIOACTIVE REPORTER (PV #13). The same guy wrote THE CLUB. This could be rated PG.

### DERANGED (Moore, 73) D/S/act Alan Ormsby, D Jeff Gillen, P Tom Karr, Bob Clark

This uncut version of a movie once released by A.I.P. is worth checking out. It remains the most realistic feature based on the famous actual Wisconsin grave robber cannibal farmer Ed Gein, here called Ezra Cobb (the wonderful Roberts Blossom). DERANGED is a very strong (and very funny) ghoulish horror classic. During a seance, Ez hears that he "misses the carnal aspects of marriage." He says, "Carnival?" Restored scenes show Cobb opening the head of a Sunday school teacher and spooning out the brains. This and other impressive FX scenes were created by Tom Savini. The country music is by Stompin' Tom Connors. Bob Clark (who did not co-direct) had his name removed. The tape includes a very good local Wisconsin 26 minute TV doc., ED GEIN: AMERICAN MANIAC. Gein, the inspiration for the PSYCHO and TEXAS CHAINSAW movies (and others), died in a minimum security prison hospital in 84. Karr also offers a new making of DERANGED tape with interviews and the original shooting script. Call (804) 745-9785 for details.



## COFFIN JOE

### HALLUCINATIONS IN A DERANGED MIND (SW, 77) P/D/S/star Jose Mojica Marins

(DELIRIOS DE UM ANORMAL) This amazing overkill movie includes scenes from "10" earlier movies by Marins as nightmares and flashbacks and is a good sampler of his unique career. Marins plays himself, a famous filmmaker and his fictional character Ze de Caixo (or Coffin Joe), Tania is his perfect woman and a shrink consults Marins for help. It turns out that Ze kills when Mojica blacks out. With the excellent hell scenes from THIS NIGHT I WILL POSSESS YOUR CORPSE, gory cannibalism scenes, acid in the face, whippings, nudity, laughing skulls, bodies used for stairs, frogs on breasts, bell bottom pants, a drawing of Boris Karloff and much much more. Some b/w scenes are tinted. Subtitled.

### STRANGE WORLD OF COFFIN JOE (SW, 68) P/D/music/act Jose Mojica Marins, S Rubens F. Luccetti, P George Michel Serkeis

(O ESTRANHO MUNDO DE ZE DE CAIXO) Marins introduces his b/w horror trilogy, asking questions about life and death and saying "Horror is you!". "The Dollmaker" is a revenge tale with decapitation, eyes removed, rape and characters twisting. The sick (and silent) "Obsession" has a necro hunchback balloon seller stalking a new bride, lighting, rats and spiders. The last, best and by far the most shocking and outrageous ("Theory"), stars Marins as a professor who appears on a TV program, then puts the TV host and his wife in cages at his home. It features snakes, frogs, blood drinking, torture, whipping, acid in a face, a burlesque show, orgies, a crucifixion, cannibalism and gore. Filmed in Sao Paulo, Brazil. Subtitled, but I wonder about translations like "major league babes."

## REMAKES

### BODY SNATCHERS (Warner, 92) D Abel Ferrara, S Stuart Gordon, Dennis Paoli, Nicholas St. John, P Robert H. Solo

The third version of Jack Finney's novel has gun battles and explosions and teen stars. Tom Burman handled FX for this and the 78 Philip Kaufman version (also produced by Solo). Gabrielle Anwar is the teen girl star (and narrator), living on an Alabama Army base with her parents as the pod people start taking over. With Billy Wirth as the new chopper pilot boyfriend, Christine Elise as the rebellious daughter of the base commander (R. Lee Erney), Terry Kinney (her EPA investigator father), Meg Tilly (stepmom) and Forest Whitaker as a medical officer who tries to warn people. Larry Cohen has co-story credit for the Warners release. It was filmed at an abandoned Air Force base near Selma.

### LIFEPOD (Cabin Fever, 93) D/star Ron Silver, P/S M. Jay Roach, S Pen Densham

Looking at the short list of Hitchcock movies that hadn't been remade, Fox TV came up with LIFEBOAT (44) which was based on a John Steinbeck novel. The survivors of a spaceliner explosion in 2169 drift in a space pod. They argue, accuse, starve, suffocate, develop radiation scars, freeze and die. Jessica Tuck is the reporter who videotapes what happens and narrates. One of them is a terrorist (it was a Nazi in the original). With Ron Silver (no Hitchcock) as a blind man, Robert Loggia as a politician, Stan Shaw, Adam Storke and Ed Gale as the best character, a dwarf mechanic with a cyborg arm.

### ATTACK OF THE 50 FT. WOMAN (HBO, 93) D Christopher Guest, S Joseph Dougherty, P Debra Hill

Daryl Hannah narrates and stars as Nancy Archer, the unhappy rich wife who grows and seeks revenge against the men in her life in this updated HBO cable remake of the 1957 cult fave by the director of THE BIG PICTURE. The dialog is more thoughtful, references to FORBIDDEN PLANET, TARANTULA and others are added and female aliens appear at the end. With Daniel Baldwin as the unfaithful husband, Christi Conaway in the Yvette Vickers role, William Windom as the father, Frances Fisher as the shrink, Victoria Hass (also in SERIAL MOM) as the deputy, Hamilton Camp and Richard Edson. Not bad but it didn't need to be 25 mins longer than the original. The Gene Warren Jr. FX were overhyped on TV. Scenes from the original show up on a drive in screen and original screenwriter Mark Hannah gets a "based on" credit.

## 70s ADULT

### ALICE IN WONDERLAND (Edde, 76) D Bud Townsend, S B. A. Fredericks, P Bill Osco

The musical sex fantasy comedy from the makers of FLESH GORDON (72) stars Kristine DeBell as a virginal singing librarian who discovers a sexual wonderland with the usual Lewis Carroll characters. The costumes and make up are terrible and the singing and dancing is irritating but this was popular in theatres in a cut version. Later it was re-released with hardcore scenes (some featuring DeBell, also in mainstream movies) restored. The X version (from Caballero) features lesbian, 69 and masturbation scenes. With Larry Gelman, Jason Williams and porn stars Terri Hall and Bree Anthony. Producer Oscar made MONA (70), "the first porno feature." Townsend, the father of actress Patrice Townsend (SITTING DUCKS) also directed NIGHTMARE IN WAX.



### INNOCENT SALLY (Private Screenings, 1973) D Bethel G. Buckalew

(THE DIRTY MIND OF YOUNG SALLY) Red haired Sharon Kelly, later billed as Collen Brennan in X films) was at her perky best starring in this sex comedy. She runs and stars on an illegal pirate radio station from a van, playing "music to ball by" and turning on listeners with her voice backed by bongos and flute music. She takes calls and offers herself as the prize in a contest. Buck Flower is Toby, her hick engineer, who says things like "Jumpin' Jehosaphat!". Both also have legit jobs at a real station and comic cops are after them. The many sex scenes featuring couples on a beach, in cars, at the station... and Kelly herself, border on (and briefly cross into) hard X. With Robyn Whitting.

## AUSTALIA/NEW ZEALAND

### MY GRANDPA IS A VAMPIRE (Republic, 91) D David Blyth, S Michael Heath, P Murray Newey

(MOONRISE, GRAMPIRE). Al Lewis from THE MUNSTERS (whose NYC restaurant has closed), stars as a cheerful, senile and weak 18th century vampire in modern day New Zealand. His American grandson and a friend help him survive. They buy him raw hamburgers at McDonald's. It's a fairly boring kid's movie with Spielberg style floating in the air scenes. Blyth also made RED BLOODED AMERICAN GIRL (PV #9)



**BODY MELT (Prism, 93) D/S/music Philip Brophy, P/S Rod Bishop, P Daniel Scharf**

Injected vitamins from a health farm cause hallucinations and make people mutate, crack open and melt. Two Italian kids from a Melbourne suburb become lost in the outback and visit a seemingly inbred family. The children (whose father had developed the drug) kill a kangaroo and eat its glands. This odd gore movie borrows a lot from Cronenberg movies and features comedy, some disturbing scenes and full nudity. A mutant woman collects ribs, muscle-bound workers create more vitamins and a blobby creature emerges from a pregnant woman. Gerard Kennedy stars as a police detective.

**FANAKA**

**BLACK SISTER'S REVENGE (Unicorn, 75) P/D/S Jamaa Fanaka**

(EMMA MAE) Jerri Hayes stars as a short southern country cousin who moves in with some suburban L.A. relatives. She's laughed at and called "That ole hamhock broad," but Emma can fight ("C'mon you doodlebug!") and ends up robbing a bank to raise bail for a guy on "fender benders" (reds) that she likes. The entertaining time piece is loaded with afros, bell bottoms, good funky music, corrupt cops, a cat fight, lots of swearing and a character named Big Daddy with a rifle and a turban who gives a speech about the evil white man. It was partially backed by the AFI. Fanaka went on to make more outrageous movies including the PENITENTIARY series.

**STREET WARS (Triboro, 92) P/D/S James Fanaka, P Bryan O' Dell, Ben Caldwell**

Allan Joseph (who narrates) stars as "Sugarpop," a motorcycle riding aviation cadet whose older brother Frank (Bryan O'Dell) is a suburban L.A. crack dealing "gangster" with a Muslim style look "roundtable" of followers. Frank is assassinated and after a joyful gospel music and dance funeral, Sugarpop takes over. He trains gang members to fly glider planes with machine guns, gets revenge and eventually closes the "rock house". In his stand out scene, controversial Nation Of Islam spokesman Khalid Muhammad talks about "behavior learned from the devil" (white people). With a dance called the Rooster, a sex change character and a rap end theme.

**TORNATORNE**

**DEMON KEEPER (New Horizons, 93) P/D/edit Joe Tornatore, S Mikel Angel, P Cheryl Latimer**

Attention fans of GROTSCUE! Tornatore is back with more inept but entertaining nonsense! Dirk Benedict is pretty funny trying to play an English supernatural expert with a goatee. He attends a seance given near New Haven by a con artist (Edward Albert). 10 people become "trapped" by a storm while a horned and winged demon (Mike Lane) that looks like it belongs on stage with GWAR is conjured up and possesses characters. Dirk's advice to the survivors is to "Avoid vice and passion." Some of his dialog is completely missing! Narrated flashbacks try to sort things out and the demon (who I suspect is also the screenwriter) has a scene with the naked and extremely large breasted 92 Pet of the Year Katrina Maltby. The FX are by David Hewitt and it was filmed in Zimbabwe!

**CURSE OF THE CRYSTAL EYE (New Horizons, 89) D Joe Tornatore, S Mikel Angel, P Robert Patterson, Maurice Smith**  
Jameson Parker searches for the treasure of Ali Baba in Bombay then in the desert and in some caverns. He also falls for an ambassador's daughter (Cynthia Rhodes, who smiles a lot). The light adventure features lots of extras and horses and since it's a Corman production those scenes are mostly likely from another movie. Also with a ridiculous and useless floating carpet, unconvincing quicksand and Parker in blackface. Mike Lane is Hashim. It was filmed in Mauritius.

**HALL**

**A GNOME NAMED GNORM (Polygram, 88) D/FX: Stan Winston, P/S Pen Densham, S John Watson, P Robert Q. Cort, Scott Kroopf**

(UPWORLD) If you liked RATBOY (PV #2) you might go for this slight PG rated story about a hairy gnome from under the earth that witnesses a killing. The ugly, depressed Gnorm likes big breasts and hits bad guys in the crotch. Anthony Michael Hall stars as a young cop, Claudia Christian is his partner and Jerry Orbach is the corrupt boss. With Robert Z'dar. The Vestron produced feature was finally released in America in 94.

**HAIL CAESAR (Prism, 93) D/star Anthony Michael Hall, S Robert Mittenenthal, P Steven Paul, Barry Collier**

Hall (lookin ridiculous with short yellow hair) narrates the story of how he tries to impress "Buffer" (Bobbie Phillips), the bitchy daughter of a secret arms dealer (Nicholas Pryor), becomes the manager of the millionaire's eraser factory and goes to jail. There's also some nonsense about his rock trio. The only bright spot in this mild PG comedy is Robert Downey Jr's one standout manic scene. Also with Samuel L. Jackson as the mailman, Frank Gorshin, Judd Nelson and Robert Downey Sr. as a butler. It's supposedly based on a Mark Twain novel.

**BONET**

**DEAD CONNECTION (Polygram, 93) D/music Nigel Dick, S Larry Golin, P Steve Golin, Gregg Fienberg**

Michael Madsen is a (blonde) L.A. police detective who teams with a freelance reporter (Lisa Bonet) to try and catch a necrophiliac British serial killer named Welton (Gary Stretch). The strong psycho tells victims he's a rock manager, uses the names of real boxers and calls phone sex lines before he kills. The moody feature is an attempt to be like a 40s detective story. Dick also made DEADLY INTENT (88).

**NEW EDEN (MCA, 94) D Alan Metzger, S Dan Gordon, P Harvey Frand**

Stephen Baldwin (who says "I'm not much of an entertainer"), is a prisoner engineer who is left on a post nuke planet. He becomes a slave for a while, trains with a warrior (Tobin Bell) and falls for a "Scav" (Lisa Bonet) with a "cute" kid. He helps her peaceful tribe irrigate the desert and purify the water. Another prisoner (Michael Bowen) joins the bad sand pirates. Since both tribes have one black female, the bad one (Janet Hubert Whitten) with a whip and the good one (Bonet) end up fighting with swords. Nicholas Worth is in one scene. It's rated R but looks like a PG.

**COMPS**

**FRANK HENENLOTTER'S SEXY SHOCKERS PSYCHO REEL (Something Weird, 94)**

Select scenes from 31 (mostly 60s) features from various countries that were released as part of the "Sexy Shocker" series are in this mind blowing 100 min. sampler. Some highlights are from THE AWFUL DR. ORLOFF, THE BLOODY PIT OF HORROR, THE CURIOUS DR. HUMPP, HORRORS OF SPIDER ISLAND, MONDO BALORDO, MONDO PAZZO and SEXY PROHIBITISMO. Since most of you couldn't afford (or wouldn't want) all 31, this is a great idea but be prepared because comic and/or sexy scenes with strippers, monsters and mad doctors are mixed with disturbing mondo scenes and some pretty strong and sick torture and rape scenes.

**VIDEO SEARCH OF MIAMI SAMPLER (94)**

Video Search could create 100s of samplers from their many releases, but here is 45 mins. of memorable select scenes from features from Japan, Italy, Hong Kong and other corners of the globe, often with nudity and gore. Titles represented range from "art" (BELLE DE JOUR and EL TOPO) to stuff like GOLIATHON and FEARLESS BITCHES (from Mexico) and include



mondo (GOODBYE UNCLE TOM) and music (Mylene Farmer and new Japanese rock groups). I liked seeing Ray Milland (PAJAMA GIRL MURDERS) and all the fighting Asian women. Call for a catalog (see ad), mention PV and the tape is free.

#### **I AM LEGEND (SW, 1994)**

Zacherle introduces a compilation of things with the long bearded Johnny Legend. He's seen on various TV programs including the British BEYOND THE GROOVE and the Dr. Shock show (the horror host seems like another imitation of Ghouliardi) and in features (BRIDE OF THE REANIMATOR and SEVERED TIES). He plays rock music live (and with the Legendary Stardust Cowboy), appears with wrestlers, Timothy Carey and Pia Zadora. Musical highpoints are "Pencil Neck Geek" and the theme from 2000 MANIACS.

#### **ACTION HEROES OF THE CLIFFHANGERS (Goodtimes, 92)**

This is an entertaining introduction to the wonderful world of 30s through 50s serials. After a brief intro, nearly 60 fun (and funny) serial trailers (many from Universal and Columbia) make up this almost two hour compilation tape. Some of my favorites here are KING OF THE ROCKETMEN, THE PHANTOM EMPIRE, THE MYSTERIOUS DR. SATAN, THE GREEN HORNET, CAPTAIN MARVEL, THE UNDERSEA KINGDOM, FLASH GORDON, SUPERMAN, THE PERILS OF NYOKA and THE BATMAN serial (as re-released in the pop art 60s). Many of the trailers are from lesser known (and less worthy) serials or were for re-issues but I don't care, I wouldn't sit through the complete chapters to some of these unless a death ray was pointed at my head. My only complaint is a few too many look a like western serial trailers, but I'm glad I now know what John Wayne and Little Billy looked like in SHADOW OF THE EAGLE. It's worth it just to see the one for the obscure SCOUTS TO THE RESCUE with Indians talking backwards! Recommended.

### **JAPAN**

#### **GEISHA GIRL (Sinister, 51) P/D/S**

**Ray Stahl, P/D George Breakston**

Rocky (William Andrews) and the comic nerdy Archie are privates on leave in Tokyo. Spies are after Archie because he unknowingly has some pills that are "stronger than the A bomb." Martha Hyer is a stewardess who becomes a spy. With a con man magician called Zorro, cold war jokes, MPs, a geisha school and a long floor show. It was an early role for Andrews (the brother of Dana Andrews) who later changed his name to Steve Forrest. He and Hyer are both from Texas. The music is by Albert Glasser. Breakston also made THE MANSTER (PV #4) which shared many ideas and settings (and actor Tetsu Nakamura) with this.

#### **KARATE, THE HAND OF DEATH (SW, 1961) P/D/star Joel Holt, S David Hill**

Holt stars as Matt Carver, a cranky short tempered American karate black belt in Japan. He has WWII flashbacks ("I think I killed over 100 men.") with theremin music. He searches for the sister (Reiko Okada) of his teacher and friend (Akira Shiga) and a really bad actor playing a Sidney Greenstreet type is after a coin, stolen from a Nazi war criminal. Much time is spent on the history of karate and a there's a demonstration. Joseph Brenner released the ahead of it time movie which was filmed in Tokyo. Holt also co-produced PRIMITIVE LOVE with Jayne Mansfield and narrated MONDO OSCENITA. The b/w feature is letterboxed and includes a Johnny Legend intro.

#### **GODZILLA VS. QUEEN MOTHRA (Video Search, 1992) D Takao Okawara, S Kazuki Omori**

It has the same basic plot as GODZILLA VS. THE THING (62) and was a big release in Japan. The twins from Infant island (now called the Cosmos) sing a Mothra song and Godzilla battles Mothra and a winged Batta in Tokyo at the end. The stars are Kobayashi Satomi and Bessho Tetsuya and Megumi Odaka returns as psychic from the previous two Godzilla films. I liked the original and the recent BIOLANTE and GIDRAH movies a lot better. Subtitled.

### **MUSIC**

#### **THE PUNK ROCK MOVIE (78) D/cine Don Letts, P Peter Clifton**

8mm footage (mostly from the Roxy club in London) was blown up to 35 and released to some theatres (it played Cleveland!). The best bands here are The Sex Pistols (of course) who do 4 songs, Johnny Thunders and the Heartbreakers ("Born To Lose" and "Chinese Rocks") and Siouxsie and the Banshees ("Carcass"). You also get to see The Clash, X-Ray Spex (hard to see Poly) and Generation X. The singer for Eater smashes a pig head on stage while singing "You Got No Brains." I could have done without Slaughter And The Dogs and Jayne County. Some groups (Slits, Subway Sect) are just seen practicing. It's surprising how young and normal looking most of the bands are. I wonder what Slaughter is doing these days? Found this for under \$3 at a Woolworth's going out of business sale.

#### **JOHN LENNON (HBO, 1972)**

**D D. A. Pennebaker**

This is a cut (56 min) version of SWEET TORONTO. The 12 hour (Sept. 13, 69) Toronto festival was organized by and starred John Lennon just after Woodstock. The first part is a classic line up of people that influence him: Chuck Berry, Bo Diddley, Jerry Lee Lewis and Little Richard, all still in prime rockin' form. They have one song each on the tape. Then comes the Plastic Ono Band (with Lennon, Yoko Eric Clapton and Klaus Voorman). The "Live Peace In Toronto" LP is exactly what you see here. Yoko spends part of the time in a bag screaming, Clapton feeds back a lot and they do the entire "Don't Worry Kyoko". It's a wonder that the "oldies" fans didn't riot. All in all it's a great concert movie as well as being a major confrontation and statement from the bearded Lennon.

#### **LOVE YOU TIL TUESDAY (Polygram, 69) D Malcolm J. Thompson**

This half hour rarity is probably the earliest footage you'll find of David Bowie. He does the title song, a different version of "Space Oddity," the excellent "Let Me Sleep Beside You" and others (some never released), usually against a white background and with unseen orchestral backing. Hermione and Hutch also sing with Bowie in the background (the short lived trio was called Feathers). Bowie wears an unfortunate looking wig because his hair was short for his first movie role (THE VIRGIN SOLDIERS). WARNING: Contains mime routines.

#### **ALICE COOPER: PRIME CUTS (Polydor, 91) D Neal Preston**

Cooper talks about being from Detroit and running track with the rest of the original band, meeting Zappa, the "chicken" incident and doing a hologram with Dali. He says "Dead Babies" was his anti-child abuse song. Most of the tape though is one great live or TV clip after another, including



CRIMSON GHOST



classic early stuff like "Ballad Of Dwight Frye" and "Eighteen" and even (parts of) "Levity Ball," and "Black Ju Ju." Lester Bangs once wrote that these guys would be the next Rolling Stones. He was almost right. Too bad the original band broke up after a few years of success. Their songs were good enough to cover. Check out "Welcome To Our Nightmare" (Triple XXX) one of the all around best tribute albums.

**FRESH LIVE CREAM (Polydor, 1993) P/D Martin Baker, P Jenne Baker**

This 75 min. documentary is new interviews with the members of the short lived 60s "supergroup" Cream and footage from 67/8 (mostly live). While their legendary jamming on blues classics seems boring and plodding, some lesser known originals sound great (especially Were Going Wrong). During the interviews, the still famous Clapton seems pretty humorless and drummer Baker is the most egotistical but most fun to watch. Lead singer and writer Bruce (who gained a lot of weight) is the forgotten talent of the group. They're all embarrassed by the comic clip of them lip syncing to Anyone For Tennis on American TV. Some of the live footage is from easy to find tape, THE FARWELL CONCERT. With a pre Cream Baker in GONKS GO BEAT!

**YARDBIRDS (Delilah, 92) D Martin Baker**

I was very happy to find this one hour authorized documentary full of vintage clips and interviews with all surviving Yardbirds members. Some of the live and TV clips from various countries are unfortunately partial, but they go back to 64 (with Clapton) and you get to see the group with Beck and Page together. "I'm A Man" and "Heart Full Of Soul" are high energy high points and where else can you see them do "Still I'm Sad" on Belgian TV? Giorgio Gomelsky, Mickie Most and Peter Grant are also interviewed. Jeff Beck says Antonioni was a "pompous oaf" and Clapton (seen in a brief interview separate from the others) seems like one.



*The Yardbirds*

**40s**

**THE DEVIL MONSTER (Sinister, 46) D/S Edward Graham, P/edit Adrian Weiss**

A man (Barry Norton) goes on a fishing boat to search for a missing sailor on a Pacific island. This is only one hour long and that's mostly narrated stock footage of sea animals and men fishing. Scenes of topless native women made this a (very cheap) adults only roadshow release. An octopus vs. eel fight is pretty good but was obviously shot in a tank. In one scene all the natives pass out from drinking. The "monster" is a manta ray that's harpooned at the end.

**CRIME SMASHER (United American, 43) D James Tingling, S Michael L. Simmons, Walter Gering, P Lindsay Parsons**

Professor Cosmo Jones (Frank Graham) is an inept amateur detective who does voice impersonations. An heiress is kidnapped during a crime wave and Cosmo and a janitor (Mantan Moreland) try to help. As usual, Moreland steals his scenes and says things like "Well, dog my cat!" With Edgar Kennedy as the comical captain with bumbling Irish cops, Richard Cromwell, Gale Storm, Herbert Rawlinson (JAILBAIT) and Tristram Coffin. The just over one hour long Monogram release was based on a CBS radio program.

**HOLLYWOOD CONFIDENTIAL (Fang, 194-) P/D Klayton W. Kirby**

Dorothy Abbott (who looks a bit like Lucille Ball) plays Dorothy Sloan, a

"virgin in Hollywood". She's sent there by her small town newspaper editor boss to write an expose. She goes to a "haunted castle" where models pose in bikinis (one has a demon mask) and watches strippers dance in a club. She decides to pose herself, does some lingerie runway modeling and answers some personal ads. With flashbacks inside of flashbacks, a guy in drag who uses his falsies as an ashtray, a cat fight and lines like "Did you ever feel as if you'd swallowed an electric vibrator?". Abbott narrates, then another woman starts reading her notes and takes over the narration. The 55 min. roadshow movie is based on Sloan's "amazing book".

**60s NYC**

**INDECENT DESIRES (Something Weird, 67) P/D/S Doris Wishman**

A young guy with wire frames and salt and pepper hair finds a magic voodoo doll. Whatever he does to the doll (feels it up, undresses it, whips it...) Ann (blonde Sharon Kent) feels. She thinks she's losing her mind. After he sees her with her fiancé, he breaks the doll's neck. Ann has nude scenes and her friend Babs gets dressed, strips, then exercises. It's one of the last b/w New York movies by Wishman (using the names "Louis Silverman" and "Dawn Whitman"), the hardest working woman in adults only features.

**THE GIRL FROM S.I.N. (SW, 1966) D/S/act C. Davis Smith, S Rick Kuehn**

Agent 0069, who uses karate, is first seen stripping and sucking on a man's toes before offering him with an icepick. Dr. Sexus (a fake Oriental) has female servants and big Tor like guards in an apartment. A photographer (seen shooting a nude model drinking milk) is drugged and tortured. A blonde named Karen takes some invisibility pills developed by her scientist boss (Smith) to

spy on Sexus, but reappears naked and is tied up. A comic voice tells us this is all happening in Chinatown. There is no dialog. Smith was the cinematographer for many Doris Wishman moves. The 67 min. b/w NYC feature is a Frank Henenlotter Sexy Shocker release.

**THE FAT BLACK PUSSYCAT (Something Weird, 63) D/S Harold Lea, P Arnold Panken**

This slow moving NYC beatnik movie starts with a headline - "Shoes Of Nude Murder Victim Missing!" A jazz quartet plays (for a long time), there's lots of beat poetry and a hard to follow plot. Frank Janus stars as a nice guy detective but the surprise cast members are Geoffrey (father of Juliette) Lewis (in Washington Sq. Park), Hector Elizondo and poet Hugh Romney, later known as Wavy Gravy of Woodstock (1 and 2) fame. The Pussycat was a real cafe and theatre in Greenwich Village. M. A. Ripps wrote the story. It's a Frank Henenlotter Sexy Shocker release.

**THE GIRLS THAT DO (SW, 67) P/D/S Sidney Knight**

(SOME GIRLS DO) Ruth (Joanne Fair) arrives in NYC for the first time, walks around a lot then moves in with two women who tell her "The village is a groovy place, you'll have a ball!" Gigi, the topless waitress narrates a flashback and Sylvia, the divorcee narrates hers (about how her husband got her involved with whips). Ruth is conned out of her clothes on her first modeling job. After being tricked and abused by men, the angry women decide to teach one a lesson, so drug his drink, tie him up and make him watch them play strip poker. The b/w movie features a lesbian scene, sex with underwear still on and bad acting, all backed by free form San Francisco style rock instrumental music by The Lusty Four.



## FINDLAY

### THE TOUCH OF HER FLESH (SW, 67) P/D/edit: Julian Marsh/Michael Findlay, P/cine.: Anna Riva/Roberta Findlay

Richard Jennings (Robert West) sees his wife with another man, runs away and is hit by a car. He loses one eye and his legs are temporarily paralyzed. He drinks Old Crow and kills strippers (and his wife) in various ways using darts, a crossbow, a poison rose and even a buzz saw. Meanwhile we see various memorable strip acts at a go-go club and hear instrumental rock and a good soul song called "Right Kind Of Lovin." The b/w adult feature was shot in many real locations and features a look at some long gone theatres and restaurants in the lower East Side, a black stripper and an (offscreen) decapitation. It was part of a trilogy by the future makers of SNUFF. CURSE and KISS OF HER FLESH followed.

### THE CURSE OF HER FLESH (SW, 68) P/D/S Julian Marsh/Michael Findlay, P/S/cine. "Anna Riva"/Roberta Findlay

In the twisted b/w immediate sequel to TOUCH... (67) the one eyed Richard Jennings (Robert West) is now posing as the owner of a strip club. He uses a sword, an arrow, a switchblade and poison ropes to kill people (mostly strippers). Eventually he kills his late wife's actor/lover in an open top truck with a machete. With topless dancers, a nude S+M lesbian stage show ("Red hot scandal of 1968") with whips, a stag film called "Squash Crazy" and lots of talk about how fucked up the world is. The end titles say "Has this ended the bloody career of Richard Jennings? Don't fail to see THE KISS OF HER FLESH coming soon to this theatre."

## SICK 70s

### CAT IN THE CAGE (Genesis, 78) P/D/S Zarin Dast, S Richard Vasquez

A young man (Behrouz Wossoughi) returns to the L.A. area family mansion from "the booby hatch." His rich father Rachid Khan (Frank DeKova) has married his dead wife's nurse (Sybil Danning) who plots with her chauffeur lover to kill the old man for his fortune. She's deathly afraid of cats and likes being slapped. Meanwhile the black housekeeper practices witchcraft on a cat. This nutty mean spirited movie features Danning nudity, what seems to be a wolfman and a laughable ending. With Coleen Camp (who sings the title song) and Mel Novak.

### DR. JEKYLL'S DUNGEON OF DEATH (Magnum, 79) P/D/edit/cine. James Wood, S/star James Mathers

This obscurity turns out to be a martial arts horror movie. The always ranting ("Love is painful!") and laughing, bearded "great grandson" of the famous doctor injects people (kidnapped by his mute black assistant Boris) with a "rage serum," then films them beating each other up. The rest of the minimal plot concerns a lobotomized sister and an outraged professor. Headlines say "CITIZENS IN TERROR!" It's supposed to be the 50s but everything has an 1800s look except for the flare pants and afros! Five fights (two black guys, two women, a black woman and a white woman...) in a room take up much of the time. Made in San Francisco with actual black belt fighters.

### DEADLY DAPHNE'S REVENGE (AIP, 7-) D/S Richard Gardner, S Tim Bennett, P Dick Horton, Mark Castor

Cindy (Laurie Tait Partridge) is a blonde hitchhiker who goes to a lawyer after being picked up and raped by some weekend hunters at a summer

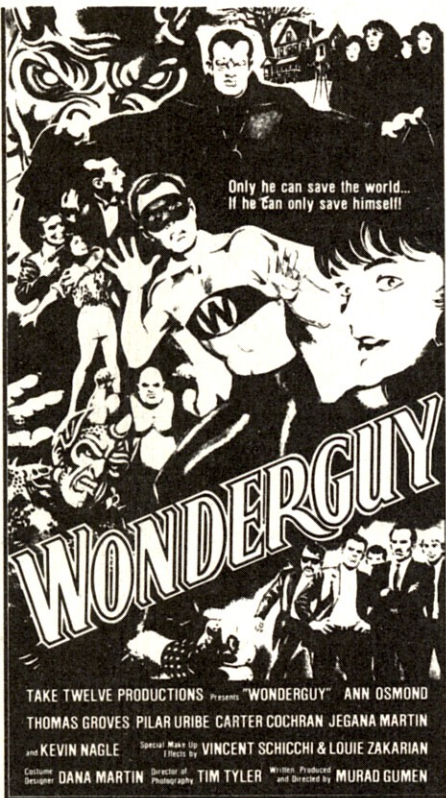
lodge. This movie shows how the lives of the hunters are ruined before the trial even happens. In the laughable ending, Charlie, the racist (Kenny Rogers look) truck company owner who led the others on is killed by Daphne, a black woman who escaped from an asylum. Everyone wears bellbottoms and has bad haircuts. Troma picked this up and had it copywrited and retitled in 87. It was recently released on tape.

### DEATH DRUG (Academy, 78) D Oscar Williams, S Roland S. Jefferson M. D., P Demetrius Johnson

Phillip Michael Thomas is an L.A. musician who makes a good living installing heating systems. Suddenly he's signed to a label and told "You'll be as big as Donna Summer!" He's also given a free joint ("Stick with the kick! The Tower Of Power!") which immediately leads to angel dust use and paranoid, hostile, violent, wack behavior. He hallucinates (his hairbrush becomes an alligator!), freaks out in a PCP ward and sees monster masks in slow motion. Later, his funeral is televised! With Rosalind Cash as a doctor, Vernee Watson as the scared wife, DJ Frankie Crocker and The Gap Band doing some funk tunes. When the PG-13 feature was released on tape to cash in on MIAMI VICE, an even more overblown Venice beach angel dust freakout attack prologue and Thomas music videos were added. Williams also made THE FINAL COMEDOWN (72),

### SISTERS OF DEATH (VCI, 72) D Joseph Mazucca, S Peter Arnold, Edwyn Richards

(DEATH TRAP) During an all girl secret society initiation, one new member is killed playing Russian roulette. Years later the survivors are all invited to a reunion at a remote Spanish style house with a pool and an electric fence. It's owned by the grumpy father (Arthur Franz) of the dead girl. He lurks in the walls watching them, makes bullets - and plays the flute (!). After the first girl dies, the rest still wait around. Claudia Jennings (with pigtails) is the only reason to watch this PG rated obscurity which wasn't released until 78. The credits are blurry and the boom mike shows several times. Also with Paul Carr.



## MORE STUFF

### ROCK HUDSON'S HOME MOVIES (Bear,

92) is a 63 min. comp. film with the dead Hudson (an actor who looks more like Christian Slater) commenting on scenes from his movies. The narration is ironic (and out of context). Lots of clips (of varying quality) are used, especially by Sirk and with Doris Day. Many scenes concern diseases and death (SECONDS works well here). Mark Rappaport made it (backed by Ohio State). CLEOPATRA RECORDS has a 7 song alternative video comp for only \$4. I liked the b/w "The Witch" by Rosetta Stone, "Mr. 44" by Hellfire Club and Psychic TV's "Godstar," about Brian Jones. Call (310) 305-0172 for info. THE SPO-ITS are a South Carolina band that throws in industrial tools, fire, dancing girls, TV sets and some S+M. Musically they remind me of Destroy All Monsters with a singer that sounds like the guy from The Fall. Their X-PLOITATION ROADSHOW tape documents an entire CBGB's show and other gigs in Savannah, Pittsburgh and other cities. Call (803) 842-8337. GLEN (any relation to William?) GREFE sent four shorts he made (on film or video). In one, a kid kills his parents and cooks his mom's head after hearing a satanic Ozzy Osborne song. "Hot Date," the newest, longest, goriest and sickest has a gut mutating and "punishing" his girlfriend. The others are comedies. He's panning a feature. \$19.99 to White



Trash Ent. 33 Merwin Ave. #9, Fairfax, CA 94930. **O.J.'s LAST RUN** (Fame, 94) is a pathetic rip off "documentary" consisting of taped off TV footage (hilariously narrated by Donald Farmer with his southern drawl) plus some old show about Simpson's football career. 1 (800) 317 - 7070.

## MORE RECENT

### WONDERGUY (92) P/D/S/star Murad Gumen

Darnel, a short, often humiliated secretary becomes a super strong and super fast costumed hero after being given a serum. Thomas Groves is a nervous, inept, theatrical, vampire look Warlock who leads a coven of red-robed witches, takes over the local mob and conjures up a man in a suit monster. This charming fantasy comedy has a cartoon opening (with theme song), a funny b/w nightmare, a Tor Johnson look wrestler and an animated devil. Ann Osmond co-stars as a witch. Todd Rutt was the art director and WONDERGUY has much of the same triumph over low budget fun as his movie (SHOCK! SHOCK! SHOCK!) - and the same effective film stock scratch death rays. It was shot in Queens (and Brooklyn). There's a comic book version too. Take Twelve Pro. is at PO Box 8218, Jackson Hts., NY 11372.

### WHATEVER IT TAKES (93)

#### D Mike Quarles

All those old nudie movies unearthed by Something Weird are starting to have an effect on indy filmmakers. This is exactly like a plotless 60s adult movie. A Southern guy (Roger Moore, who narrates) seeks help finding models for his nudie movie and we see 10 dance and/or strip segments, all professionally shot with good looking models. Highlights are a stripping hitchhiker, a woman sneaking into a whirlpool bath and a "cowgirl" (Wynoka Prather) who smiles and laughs as she strips and gets into a tiny tub of water. The Georgia based Quarles also wrote Down And Dirty: Hollywood's Exploitation Filmmakers (McFarland). See ad.

### BACK FROM HELL (Kashmir, 92) P/D/S/cine/edit/music Matt Jaissle

A black priest (Shawn Scarbrough, who narrates) visits his old friend Jack (Larry DuBois), a young Hollywood star who is in hiding after selling his soul to the devil. Jack also confesses that he "smoked a doobie with a talk show host." The two guys encounter masked killers with axes, a possessed cop, zombies, gore and spurring blood. A hand from a bible grabs Father Aaron by the crotch and he eventually fights back with a chainsaw, yelling, "Tell, Satan I said, kiss my black ass!" The all male cast 16mm feature was shot in rural areas around Ann Arbor by the 20 year old (at the time) director. Write Kashmir Pictures at 211 Welch St., Milan, MI 48160

### INSIDE MONKEY ZETTERLAND (Prism, 92) D Jeffrey Levy, P/S/star Steve Antin, P Chuck Grile, Tani Cohen

A young live at home L. A. scriptwriter (Antin) who is in therapy and has a comic dysfunctional family, narrates (in various comical voices) his flashbacks and daydreams. His soap opera star mother (Katherine Helmond) rents a room to a terrorist couple (Martha Plimpton and Rupert Everett). Other recognizable actors show up in this "wacky" comedy, several as gay

characters. With Patricia Arquette as the lesbian sister, Debi Mazar, Sofia Coppola, Sandra Bernhard, Ricki Lake, Luca Bercovici, Bo Hopkins as the biker father and Lance Loud as a shrink. From I.R.S.

## RAYMOND PETTIBON

### CITIZEN TANYA (Provisional, 8-) P/D/S Raymond Pettibon, D/act Dave Markey

This seemingly endless (it's 87 mins.) talk filled tape stars Shannon Smith as Patty Hearst. She's kidnapped and becomes revolutionized. Markey (DESPERATE TEENAGE LOVE DOLLS) also directed 1991 -THE YEAR PUNK BROKE (now on Geffen Video!). Pettibon tapes are \$19.95 each from

Provisional, Box 476750, Chicago, Ill 60647.

### SIR DRONE (Provisional, 89) P/D/S/act Raymond Pettibon

Dwayne and Jinx are two guys in a crummy apartment who want to start a punk band in (I think) the late 70s. They tattoo each other, think up band names and audition for a singer and drummer. Jinx reluctantly has his long hair cut. This one's funnier and shorter (57 mins.) The Ramones are heard in the background.

## CLEVELAND

### LOVE COMMUNE (SW, 70) D/S Robert J. Emery, S John Pappas, P George B. Roberts, Paul Rubenstein

Despite the video box, this embarrassing plotless hippie drug movie with imitation HAIR songs was filmed entirely in Cleveland during a snowy winter. Much of the stoned dialog seems to be improvised - man. Main characters are named Sonny, Stringbean and Cleaver. A Tom Jones like singer in fringe sings "My name is Mousey. I feel lousy." Another song goes "We cannot comprehend the straight way of life." With freak out, trip/fuck, murder by a drug dealer and downtown Public Square panhandling scenes. The nude dancing was choreographed by Jeff Kutash from the local UPBEAT show! The runaway girl's father is played by Bob Wells, who as Hoolihan co-hosted what had been the Ghoulardi show! This obscure wonder opened (in Cleveland) as SIGN OF ACQUARIUS and was later reissued with ads featuring minor black characters - as GHETTO FREAKS! From the producer of FIREBALL JUNGLE (PV #7) and THE WEIRD WORLD OF LSD (PV #14)! Believe it or not, as a teen, I wasted an afternoon going to a publicity stunt casting call for this movie. I failed the "audition" for GHETTO FREAKS!

### STRIP TEASE BABY DOLLS FROM CLEVELAND MEET THE UNKILLABLES (7-) D/act... Raymund L. Gunn

A Walter Winchell imitator narrates this silly gangster comedy which features scenes on W 25th St. and in the billiard hall beneath the old Hippodrome theatre on Euclid and a shootout at a rapid station. The "plot" is frequently interrupted by commercial spoofs and a doctored TV interview with Richard Widmark (with a KISS OF DEATH clip). Choice funny sound FX were borrowed from The Little Rascals and some music is from PSYCHO and disco records. It ends with strippers at a club. 17100 Madison Ave., Lakewood, Ohio 44107.

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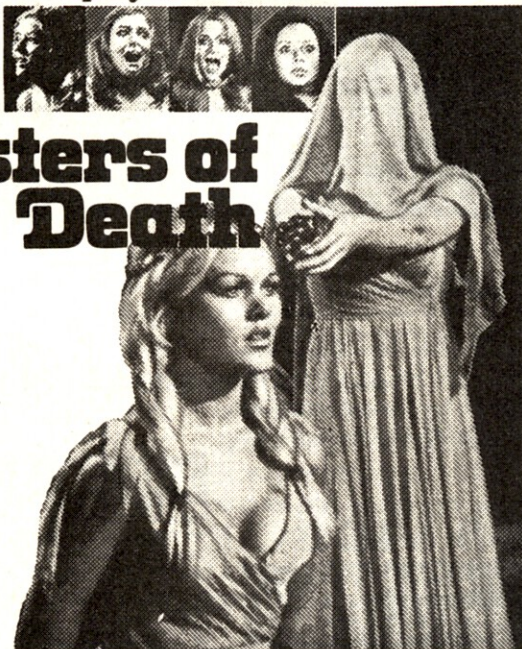
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HOWL OF THE DEVIL (90) (Paul Naschy)

(Spanish language/English subtitles) (X)

ZOMBIE III (87) (Lucio Fulci, in English)

### Mexican Features (In Spanish Language)

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- ☐ Alley Cat (84) Karin Mann, Edward Victor directs
- ☐ Amuck! (78) Ita Barbara Bouchet Rosaiba Neri
- ☐ Assault (70 UK) Suzy Kendall, Lesley-Anne Down
- ☐ Astro-Zombies (68) Tura Satana, John Carradine
- ☐ Baba Yaga (69) Ita Carroll Baker, Isabelle De Funes
- ☐ The Beauties & the Beast (73) Uschi Diegard
- ☐ Best of Sex & Violence (81) Great 1970's trailers!
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- ☐ Blood of the Vampire (58 UK) Barbara Shelley
- ☐ Blood Sisters (87) Amy Brenston, Shannon McMahon
- ☐ Blood Spattered Bride (72) Based on "Carmilla"
- ☐ Bloody Friday (70) Claudia Jennings gets nude!
- ☐ Breeders (86) Tim Kincaid directs. Lotsa nudity!
- ☐ Bury Me an Angel (71) Dixie Pugh, Terry Alace
- ☐ Caged Heart (74) Barbara Steele, women's prison epic
- ☐ Caligula (79 UK) Unrated Uncut Helen Mirren
- ☐ Cannibal Girls (72) Eugene Levy, Ivan Reitman dir.
- ☐ The Centerfold Girls (77) Tiffany Bolling
- ☐ Chained Heat (84) Linda Blair, Sybil Danning
- ☐ Cinderella 2000 (78) Catherine Erhardt
- ☐ Curse of the Crimson Altar (67) Barbara Steele
- ☐ The Cut Throats (76) Uschi Diegard, Nazis!
- ☐ Daughters of Darkness (71 Belg.) Delphine Seyrig
- ☐ The Demons (72) Sex-crazed nuns, Jess Franco dir.
- ☐ Devil Doll (64 UK) Yvonne Roman
- ☐ The Devil's Wedding Night (73 Italian) Sarah Bay
- ☐ Don't Go Near the Park (81) Linnea Quigley
- ☐ Dracula Exotica (79 X) Samantha Fox, V. del Rio
- ☐ Dracula Sucks (79 X) aka "Last at First Bite"
- ☐ Emanielle Reports From Women's Prison (84 Ital.)
- ☐ Emperor Caligula: The Garden of Taboo (82 Ital.)
- ☐ Erotizize (83) T & A exercise, Kitten Natavidad
- ☐ Escape From Blood Plantation (75 Ital.) Udo Kier
- ☐ Escape From Hell (85 Ital. Span.) Babes behind bars
- ☐ Escape From Women's Prison (76 Italian)
- ☐ Famous T & A (82) Sybil Danning hosts nude clips
- ☐ Fanny Hill (83 UK) Lisa Raines, Oliver Reed
- ☐ Flesh Feast (70) Veronica Lake's last film
- ☐ Flesh Gordon (72) X-Jason Williams, Suzanne Fields
- ☐ Fruits of Passion (81 X) Klaus Kinski: Bondage
- ☐ Gas Pump Girls (79) Kristen Baker, Dennis Bowen
- ☐ Ginger (70) 1st of 3 thrillers with Chen Caffaro
- ☐ Girls Are For Loving (73) 3rd Ginger w C. Caffaro
- ☐ Girls For Rent (74) Georgina Spelvin, Al Adamson
- ☐ Girl in Room 2A (76 Ital.) Daniela Giorlando
- ☐ Girlly (70 UK) Vanessa Howard, Ursula Howells
- ☐ Gor (87 Ital.) Urbano Barberini, Rebecca Ferratti
- ☐ Hellraiser (77 Italian) Nazis abuse women!
- ☐ Homocidal (61) Jean Arless, William Castle dir.
- ☐ Horror Planet (80 UK) Stephanie Beacham
- ☐ House of Whispers (74 UK) Anne Michelle
- ☐ House on Straw Hill (75 UK) Udo Kier, L. Hayden
- ☐ Ilsa, Harem Keeper of the Oil Sheik (75) D. Thorne
- ☐ Ilsa, She Wolf of the SS (74) Dyanne Thorne
- ☐ Ilsa, the Tigress of Siberia (77) Dyanne Thorne
- ☐ Ilsa, the Wicked Warden (75) Dyanne Thorne
- ☐ Invasion of the Bee Girls (73) Victoria Vetr
- ☐ I Spit on your Grave (78) Camille Keaton raped!
- ☐ Jessi's Girls (75) Sondra Currie, Regina Carol
- ☐ Killing in the Nude (88 Chin-Eng. subs) X-rated
- ☐ The Legend of Spider Forest (76) Peter Sikes dir.
- ☐ The Lost Empire (83) Angeliq Pettyjohn
- ☐ Love Me Deadly (72) Mary Wilcox, L. Waggoner
- ☐ The Loves of Irina (80 Span.) Jess Franco directs
- ☐ Mad Dr. of Blood Island (69) Angeliq Pettyjohn
- ☐ Mark of the Devil (69) Olivera Vaco, Udo Kier
- ☐ Mark of the Devil II (72) Erica Blanc, R. Nalder
- ☐ Mata Hari (85) Sylvia Kristel, Curtis Harrington dir.
- ☐ Ms. 45 (81) Abel Ferrara directs. Zoe Tamerius
- ☐ Naked Super Witches of the Rio Amore (71 Franco)
- ☐ Naked Warriors (74 Italian) Pam Grier, Sarah Bay
- ☐ The Nightcomers (71 UK) Stephanie Beacham
- ☐ Nightmare Castle (65) Barbara Steele, Helga Line
- ☐ 99 Women (69) Sarah Bay, H. Lom, J. Franco dir.
- ☐ Nocturna (78) Disco queen, Sja Bonet, J. Carradine
- ☐ Nuns of Saint Archangel (73 Lib. Ital.) Heywood
- ☐ Olivia (83 UK) Suzanne Love, Ulli Lommel dir.
- ☐ Orgy of the Dead (65) Ed Wood, Cresswell & Strippers
- ☐ Outlaw of Gor (87 Ital.) Urbano Barberini
- ☐ The Perils of Gwendoline (84 Ital.) Tawny Kitaen
- ☐ A Place Called Today (71) Chen Caffaro, L. Wood
- ☐ Policewomen (73) Sondra Currie, Elizabeth Stuart
- ☐ Possession (82 Lib. Uncut UK) Isabelle Adjani
- ☐ Psycho From Texas (74) Lib. Quigley's 1st nude scene!
- ☐ Robots (91) X, in Chinese Lib. Amy Yip
- ☐ Savage Streets (73) Olivia Pascal, J. Franco dir.
- ☐ Savage Streets (85) Linda Blair, Linnea Quigley
- ☐ Screams, Baby, Screams (69) Eugene Wingate
- ☐ Sheila, Baby (75) Pam Grier, Wm. Girdler directs
- ☐ Sisters of Satan (75 Mexican) Exploding nuns!
- ☐ Slaughter Hotel (71 Ital.) Sarah Bay, Klaus Kinski
- ☐ Spirits of the Dead (67 Lib. in French) Vadim
- ☐ S.S. Experiment Camp (78 Ital.) Nasty Nazi torture!
- ☐ The Story of O (75 X) Corinne Clery in bondage
- ☐ Stripped to Kill (87) Kay Lenz, Greg Evigan
- ☐ Superchick (73) Astrologer Joyce Johnson
- ☐ Sweet Sugar (72) Phyllis Davis abused behind bars
- ☐ The Tempter (74 Italian) aka "The Antichrist"
- ☐ They Came From Within (76) Barbara Steele
- ☐ Tit Pit She's a Whore (73 Ital.) Charlotte Rampling
- ☐ Titillation (82 X) Angeliq Pettyjohn, K. Natavidad
- ☐ Torso (73) Suzy Kendall, Sergio Martino directs
- ☐ Vampire Hookers (79 Filipino) John Carradine
- ☐ Vampires, Daughters of Dracula (74 UK) Anika
- ☐ The Velvet Vampire (71) Celeste Yarnall bites
- ☐ Vendetta (85) Karen Chase, Sandy Martin
- ☐ The Virgin of Nuremberg (63) Rossana Podesta
- ☐ White Cannibal Queen (79) Jess Franco directs
- ☐ Women's Prison Massacre (83 Ital.) Laura Gemser
- ☐ Young Hannah, Queen of the Vampires (72)
- ☐ Zombie Island Massacre (84) Rita Jenrette

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THE TROUBLE WITH HARRY.  
John Forsyth and Dano

# ROYAL DANO

Interview by  
Justin  
Humphries

Royal Dano was born in NYC on 11/16/22, the son of a newspaper man named Caleb. "He was a journeyman printer. He worked on big papers like the San Francisco Chronicle and the Chicago Tribune and he worked for the Times in New York and the Daily Mirror. He wound up working the last 27 years for the New York Daily News. My mother was an Irish immigrant by the name of Mary Josephine O'Connor. I grew up in the Irish district. I went to public and Catholic school in New York. The first school I went to had a pot bellied stove, in Jackson Hts. Then NYU briefly. At the time I belonged to the State Guard, I belonged to the Junior Naval Militia and I was working at the Daily News. Inbetween all those things I tried to squeeze in a little sleep and try to get layed once in a while. I was a platoon Sgt. with the 17th Regiment of the New York Guard. My responsibility was to clean the Borough Bridge. When war was declared, our biggest fear was fifth columns. We had a lot of bundists. They were afraid that they might attempt to isolate the island of Manhattan, and create hell a lot of chaos. At the slightest provocation the men in my platoon would go to the Queens borrow and defend it. The panic was stretched from one coast to the other. It was especially prevalent here in California. They thought they were being bombed when private planes came over. They thought the Japs were going to occupy Baja, California."

Royal also watched movies. "My favorites were Gene Tierney, Laraine Day, Sonja Henie, especially as a young pubescent, when she came skating into the picture crotch first, that was tremendous. Boy did they put a lot of those shots in the pictures." He ended up in WWII Special Services in Asia. "I went into the regular Army, the U.S. Maritime Academy. I was held up. Got out of high school in Feb 42 and all of my buddies were leaving. I put in applications with the Royal Air Force. When the papers came my parents raised hell. They were not into helping the British. They burned the White House, you know. My mother hated them anyway. I was assigned and was sent to India to open the Burma road. We put one battalion in China and the other two in the India side. There a newspaper ("Squads East") in which they printed dirty jokes. I was telling a joke and a Sgt said,

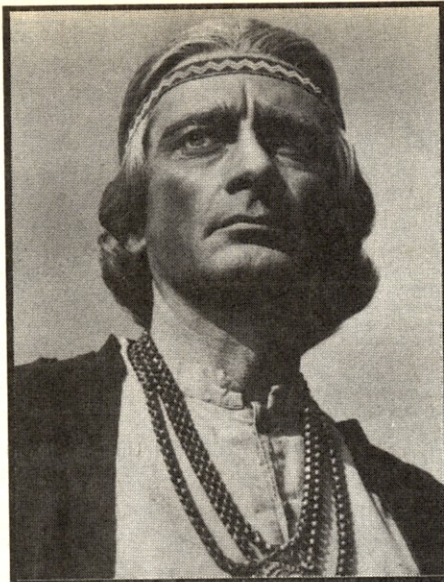
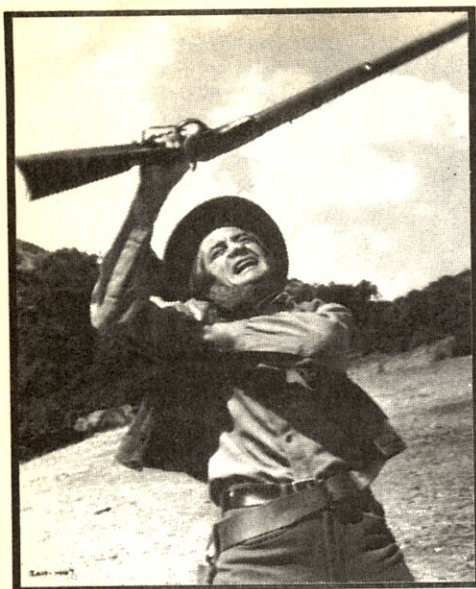
'You're going to do a show for us'. He more or less ordered me to do a show. And I did it with a burlesque comic. Then he wanted me to do another."

"On the first tour of the show we put together we went the top of the Burma road and then down. The Japanese broke into the Indian border but without the railroad they couldn't continue. A stubborn bunch of Brits and Indian troops held onto that damn thing. We were supposed to go to China but the place we were supposed to go to to China, but the place we were going to fell to the Japanese. So they sent us back to places like Delhi and Bombay and into Ceylon. They did a survey and one of the biggest bitches was they didn't have live women. They had all guys dressed as broods."

"They sent out a call to the British and the Royal Indian Army WACS, Red Cross, and Peg was there over there with the American Red Cross. She was serving coffee to guys who were flying and was told she was going to Calcutta. We put together a show called BROTHER RAT and turned it into a musical, (sings...), everybody had a number to do and she played an ingenue and I played a cab driver and we met on that. And here we are 50 years later. People get the wrong idea (about actors). A reporter once jumped into a car. Steve McNally, Jim Cagney and myself were there and this guy jumped into the limo and he wanted to know all about Hollywood, and said 'Do you guys get a lot of women at Hollywood parties?' And Jim said, 'No my wife would probably kill me.' He had a couple of kids. McNally said 'I don't have much time for Hollywood parties, I've got eight kids.' He was looking for some big scandal to write about. I've found over the years that small towns are wilder than this town but we get a lot of publicity."

"Some of the other guys were really professionals in that entertainment unit. Melvin Douglas was the commanding officer. He started as a private. When we were doing the second show, I was pulled from the line with Malaria and put into a hospital. The morale was lousy in Northern Burma. Once we played for the (Indian) 3rd Division. They didn't understand a word of English but they had interpreters. The laughs would come in the middle of the next joke





Royal Dano — American Cowboy, Indian, Lincoln and Soldier (in *RED BADGE OF COURAGE*)

Boy did that screw up the laughter. They were armed to the teeth and nobody was going to throw them out. We played non-ambulatory hospital wards in India. One guy had a Carmen Miranda act with a record. And while he was dancing one of these big bastards from the psychiatric ward picked him up bodily, threw him on the goddam bed, tore open his dress and was going to lay him! He was screaming bloody murder. Some of the guys got up and started marching around in circles.

"I went home. My dad had died and then Peggy came home. And I wound up getting a job., "Barnaby and Mr O'Mally." It closed, but they hired me before it closed, so I got two weeks salary. Then I was in "Finian's Rainbow" and that ran for two years. I worked with guys like Lee Tracy, great talent, Glenda Farrell, wonderful talent. I had a play with George Abbott ("Mrs. Gibbons Boys"), a hell of a part and I got sensational reviews ('Abbott discovers new comedian'). That was in 49. I kept going around looking for jobs. I went to an audition for the original "South Pacific". I was scared to death I would have to sing. Josh Logan says to me from the audience, "Can you sing?". 'That's what I'm here to find out.', smart ass, right? He said, 'We'll call you.' A guy had been taking pictures. Next thing I knew, this thing appeared in Life, a photo essay on Broadway. Gene Smith, a famous photographer had done the essay. He gave me the picture. I had a hundred copies made and sent it out to all the studios and TV stations. I also sent out the original like a jerk. I later found out that that damned thing would be worth a thousand bucks."

Dano's first film role was in *UNDER THE GUN*, a prison movie. "A year later there was a photo on file at Universal. The director was Teddy Tetzlaff. He was looking at these pictures and said 'That's an interesting face, can it act?'" He called New York. We owed everybody and his Chinese uncle. The telephone company, the gas company. A guy called and asked 'Would you accept 600 hundred a week?' This was back in Nineteen Hundred and Fifty. The last real job that I had was 20 dollars a week at the Daily News. Hell, I almost came apart at the seems. I started to stutter." The classic *RED BADGE OF COURAGE* followed. "That had a general audition in New York City at the MGM office. I went, along with 5000 other people. When I got in there John Huston asked me to read and I did. I was very nervous,

(does Huston voice) 'Well kid, this is a hell of a thing to ask anybody to do at this time in the morning.'" John Dierkes was also cast. "He'd been a Red Cross rep and he also married a Red Cross girl. He was a very personable, big craggy face son of a gun. Orson Wells had used him in *McBETH*, with no experience. I had been in a thousand shows. The role I read for is the one John eventually played. Huston said I want to use you as another character. So I played the cannon man. 'Let the artillery run over me.' Talk about audience sympathy."

Huston was Dano's favorite director. The Daily News ran an article around this time bragging about how their former proof boy was now a successful actor.

In 52, Dano played the young Lincoln on a five part Omnibus TV special *ABRAHAM LINCOLN: THE EARLY YEARS*, written by James Agee and hosted by Alistair Cooke. The award winning program (filmed in Kentucky, Illinois and Indiana) was repeated many times over the years. Joanne Woodward co-starred. *JOHNNY GUITAR* was Nicholas Ray's cult western. "I became great friend with Ernest Borgnine and Scott Brady. Ernie and I are both Masons. Great organization. It's worldwide, you go to South America, stop in and all of a sudden you have a lot of friends. We had our own little group growing, the four bank robbers, the dancing kid's gang. Nick was wonderful, he never blew. I later did *KING OF KINGS* with him."

*THE TROUBLE WITH HARRY* was Hitchcock's black comedy set in New England. "It was a British story that we shot in Vermont. I played the sheriff. All that stuff that said he was terrible to actors was all bullshit. He was very considerate of them. If he had bad one, he just removed them from the spotlight and out them where they couldn't be seen. I just thought he was great. It was Shirley Maclaine first picture and she got married to a friend of mine. There was sequence where the camera is in the room where the body is in the bathtub and John Forsythe is there and I come in and I'm at such an angle that I don't see the body in the bathtub, but the audience does. I went up to Hitchcock after we had shot the sequence and said 'These two lines should be reversed.' And he said (Hitchcock voice) 'You really can't do that Royal, because when you say that that's my cue to cut to Shirley, and the next word from you brings me to John' and he gave me the whole sequence of cuts, laid out to a T. I just stood there my mouth agape. But he was pleasant about it. It was all planned, it was so planned in his mind he knew exactly what he was doing. He always sat under the camera lens. it was a very interesting experience."

*MOBY DICK* was also directed by Huston and featured Dano as a symbol of doom. "It was filmed in 54, it was really an American story that we shot in Europe. It was always a pleasure shooting with him."



Houston had to fight for me to get in. They already had Huston, Orson Welles, Gregory Peck and Ray Bradbury and they were loaded with Americans and four was the maximum. The British were a bunch of bastards about that. And when it came to casting Elijah, they said you'll be using a British actor and he said, 'Well you haven't got any to fit this character.' I shot the sequence in Ireland, outside of Cork. He gets the best of his actors.

MAN IN THE SHADOW was directed by Jack Arnold. "Jack had done the MOUSE THAT ROARDED and he had Orson in the cast. I said to him, 'Jack, How do you feel about directing Orson Welles?' 'that's no problem, I'm just going to let him do whatever the hell he wants to do'. Jack was a very bright man. We had one scene where Jeff Chandler and I went into the land of the shadow and they brought in some dogs for Orson Welles, they were real monsters. One on each side of him. We got into a fight and I was Jeff's assistant and the guy throws a knife and gets me in the heart. A goddam dog leaps out and grabs an electrician with his teeth. Orson Welles said, 'That solves that one. I'm not going to be out there with those goddam dogs.' A stuntman had to pad up to look like Orson. Orson said, 'What are you doing, you're making me look grotesque.' He couldn't see himself, really." MAN OF THE WEST was Dano's favorite western ("I don't say anything. I'm a mute.") and it's star Gary Cooper was his favorite person to act with.

FACE OF FIRE was filmed in Sweden and starred James Whitmore and Cameron Mitchell. "Stuart Whitman came from a very wealthy family and he needed he income from acting like a hole in the head. He was worth around 50 million. We had to burn the house down, where the man gets burned. They didn't have the kind of special effects at the time that we did. They put a lot of liquids around and it went off prematurely. The guy doubling Whitmore ran out, the fire got out of control. They had a hand pumper out there with four men on each side. The heat became so heavy and we were losing the whole set and the the whole main studio started smoking and they had to call the Stockholm fire department. They almost burned down Svenska Films."

HOUND DOG MAN was an Elvis like movie directed by Don Siegel. Fabian was a damned nice young man, who was just a kid at the time. They gave him a bad time, the press did. He had to take a leak and he went off to use a bush and a guy came up and tried to take a picture of him, so Fabian decked him. The difficult thing was trying to play a violin left-handed and I learned it."

Dano played St. Peter in the epic KING OF KINGS, directed by Nicholas Ray and produced by Sam Bronston. "We took off, the plane was forced back and had to dump its fuel, it was on of those 707s. They finally got into the air and when we landed we were surrounded by the fire

department. We had free drinks, then we where headed for Montreal up and over to Paris. But we flew into New York, another four hour wait. They had to put a new crew on. We finally took off, got to Paris and landed right in the middle of a French strike so they put us up in a hotel. We made arrangements to fly into Madrid and when we landed it looked like half the Spanish police force was waiting for us. Bronston was there at the Hilton Hotel and he threw his arms around me and I didn't even know him. But he was losing money every day. I must have had six offers from all over the place, they must have thought I was bankable and I was a terribly important American."

A 64 newspaper article was about Dano frequently being stopped and even frisked by police who thought he was a wanted criminal. It said "few actors scowl, shoot and brandish knives better and Royal" and he said "People keep seeing me on television and part of the time I'm playing a vicious guy. Cops relate me to a wanted character because of this. A policeman has 20 or 30 wanted faces on his mind and I walk by. Right away, I've got a policeman on my neck".

When the Disney studios created an Audio-Animatronic robot of President Lincoln for the 1964 World Fair, they used Dano for the voice. The talking Lincoln was later a feature at Disneyland and Disneyworld and a record of Dano's narration was sold for many years.

THE SEVEN FACES OF DR. LAO was directed by George Pal. "I'd seen THE TIME MACHINE and some other things. I went in to see him for a lesser role. The make up man Bill Tuttle was there. He said, 'Dano's one hell of an actor' and he George changed his mind and gave me another part." Dano's character sees the Loch Ness monster. "You just have to imagine. George pointed out where to look. Imagination takes over. I got a big kick out of it. When I saw the little models of myself and John (Ericson), they were pretty damn good." Jim Danforth said the Dano model was latter used in a Gravy Train dog food TV commercial. "Ha! I should ask for residuals."

WELCOME TO HARD TIMES was a Henry Fonda western with a great support cast including Elisha Cook Jr. who Dano worked with several times. "I knew Cookie for years. He had the greatest





50 UNDER THE GUN  
UNDERCOVER GIRL  
51 **RED BADGE OF COURAGE** (MGM)  
FLAME OF ARABY  
52 **THE BEND OF THE RIVER** (MCA)  
**CARRIE** (Par.)  
ABRAHAM LINCOLN: THE EARLY YEARS  
(Omnibus 5 part tv special) as Pres. Lincoln  
54 **JOHNNY GUITAR** (Republic)  
On SUSPENSE  
55 **THE FAR COUNTRY**  
**THE TROUBLE WITH HARRY** (MCA)  
56 TENSION AT TABLE ROCK  
**MOBY DICK** (MGM)  
**TRIBUTE TO A BAD MAN** (MGM)  
SANTIAGO  
57 **CRIME OF PASSION** (MGM)  
**ALL MINE TO GIVE** (United)  
MAN IN THE SHADOW  
TROOPER HOOK  
On ALFRED HITCHCOCK, SCHLITZ  
PLAYHOUSE  
58 SADDLE THE WIND  
**MAN OF THE WEST**  
(MGM)  
HANDLE WITH CARE  
59 **NEVER STEAL ANYTHING**  
**SMALL** (MCA)  
FACE OF FIRE  
THESE THOUSAND MILES  
HOUND DOG MAN  
THE BOY AND THE BRIDGE  
60 **THE ADVENTURES OF**  
**HUCKLEBERRY FINN**  
(MGM)  
**CIMARRON** (MGM)  
On HITCHCOCK  
61 **KING OF KINGS** (MGM)  
POSSE FROM HELL  
62 **MR. MAGOO'S**  
**CHRISTMAS CAROL**  
(Paramount) (NBC - voice of  
Marleys ghost)  
63 **SAVAGE SAM** (Warner)  
64 **SEVEN FACES OF DR. LAO** (MGM)  
On HITCHCOCK  
66 GUNPOINT  
DANGEROUS DAYS OF KIOWA JONES  
(ABC pilot feature)  
On LOST IN SPACE  
67 THE LAST CHALLENGE  
WELCOME TO HARD TIMES  
68 THE DAY OF THE EVIL GUN  
IF HE HOLLERS, LET HIM GO!  
**THE MANHUNTER** (Warner)  
69 **DEATH OF A GUNFIGHTER** (MCA)  
**THE UNDEFEATED** (Fox)  
BACKTRACK (65 pilot for LAREDO series)  
70 MACHISMO - 40 GRAVES FOR 40 GUNS  
**SAVAGE SUN** / RUN SIMON RUN (TV)  
RUN, SIMON, RUN (ABC)  
MR. MAGOO'S HOLIDAY FESTIVAL (voice)  
71 **SKIN GAME** (Warner)  
CHANDLER



72 **MESSIAH OF EVIL** (UAV)/DEAD PEOPLE  
**THE GREAT NORTHFIELD,**  
**MINNESOTA RAID** (MCA)  
**THE CULPEPPER CATTLE COMPANY**  
(Fox)  
MOON OF THE WOLF (ABC)  
HOWZER  
On NIGHT GALLERY  
73 **CALHILL, UNITED STATES MARSHALL**  
(Warner)  
**ELEKTRA GLIDE IN BLUE** (MGM)  
ACE ELI AND ROGER OF THE SKY  
On KUNG FU  
74 **BIG BAD MAMA** (Warner)  
On PLANET OF THE APES  
75 **THE WILD PARTY** (Embassy)  
CAPONE  
**HUCKLEBERRY FINN** (ABC)  
76 **DRUM** (Vestron)  
**THE OUTLAW JOSEY WALES** (Warner)  
**THE KILLER INSIDE ME** (Warner)  
HOW THE WEST WAS WON (ABC mini-  
series)  
77 **BAD GEORGIA ROAD**  
(VCI)  
**ONE MAN JURY** (VCI)  
HUGHES AND HARLOW:  
ANGELS IN HELL  
MURDER IN PEYTON PLACE  
(NBC pilot)  
78 CRASH (ABC)  
DONNER PASS: THE ROAD  
TO SURVIVAL (NBC)  
On HARDY BOYS  
79 **IN SEARCH OF**  
**HISTORIC JESUS** (Vestron)  
**STRANGERS** (CBS)  
LAST RIDE OF THE DALTON  
GANG (NBC)  
81 **TAKE THIS JOB AND**  
**SHOVE IT** (Nelson)  
82 **HAMMETT** (Warner)  
83 **SOMETHING WICKED**  
**THIS WAY COMES**  
(Disney)  
**THE RIGHT STUFF** (Warner)  
WILL THERE REALLY BE A MORNING ? (CBS)  
MURDER 1, DANCER 0 (NBC)  
84 **TEACHERS** (MGM)  
**THE RED HEADED STRANGER** (Nelson)  
86 **COCAINE WARS** (Media)  
On **AMAZING STORIES** (twice) (MCA)  
87 **LBJ: THE EARLY YEARS** (Fries)  
**HOUSE II: THE SECOND STORY** (New  
World)  
88 **TEXAS GUNS** (Vestron) / ONCE UPON A  
TEXAS TRAIN (CBS)  
**KILLER KLOWNS FROM OUTER SPACE**  
(TWE)  
**GHOULIES II** (Vestron)  
90 **SPACED INVADERS** (Touchstone)  
**TWIN PEAKS** (World Vision, series, to 91)  
93 **THE DARK HALF** (Orion)



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studio and go to work and go home. The bartender said "Jeese, I though it was going to be a field day with the cast on that." DAY OF THE EVIL GUN was a western starring Glenn Ford. "They cut out Chaney and gave his role to Paul Fix. They tried to shoot and they couldn't get anything."

IF HE HOLLERS. LET HIM GO starred Raymond St. Jacques and featured co-star Barbara McNair in a nude scene. "That was with that beautiful black gal. "I had to do this seduction of a young girl. She was a very bosomy youngster and she takes off her bra and all that and everybody was standing around watching and she got embarrassed. The director asked everybody to leave. I lay her down on the couch and I look up and there were all these grey haired crew members up on the rafters and they had invited all the guys from the neighboring crews. I got so hysterical with laughter that I took 15 minutes to calm down."

Some of these titles get changed around and I can't remember the titles. A couple I didn't even remember making. On one they took an episode of THE VIRGINIAN and they made a movie out of it (BACKTRACK). People asked me about it and I said 'What movie?'

MESSIAH OF EVIL was a horror movie by Gloria Katz and Willard Huyck. Elisha Cook was in it too. A little gal had to stab me and she couldn't do it and she said 'Say something dirty to me.' And I said, 'All you've got to is just raise you're hand and crash down against my chest. 'Say something dirty to me. I can't do it. I can't do it. Say something dirty to me.' 'OK, fuck you.' "No, more more." So I began to use a lot of foul language. And she finally got all worked up and stabbed me. It was the damndest sequence I did in my life. I did a few other things to get her going but they're not publishable."

ELECTRA GLIDE IN BLUE starred Robert Blake as a cop in Arizona and was directed by James William Guercio. "The original director had been fired and the young producer took over. We had all gotten

metabolism. He could drink others under the table, drink, pass out, get up, go to the can and drink. He was full of stories about the old days. He would just put it away. He said, 'I'll see you tomorrow Royal.' Next thing I know I get a phone call and I say. 'Hi Cookie, I was looking for you at the bar at Universal. 'Oh was I supposed to meet you there?' Yeah, we that's what you said there last night at 2 AM.' 'Oh, so that was where I was.' 'Where the hell are you now?' 'Tijuana. Somebody dropped me off down here.'" Lon Chaney Jr. was also in the cast "I liked Lon and we got along pretty good. He was having a terrible time. Alcohol is one hell of an addiction. He got into a battle with that and couldn't win it. On board that picture, we had some pretty heavy drinkers. Aldo Ray, John Anderson, Keenan Wynn, but we never really had a drink on the picture at all. Go to the

together for a rehearsal season. We had a hell of a time making that because the town turned against us. The local police were supposed to provide motorcycles and we had a guy shot off a motorcycle. And they thought thought that we were exploiting them and we weren't."

Dano was the Swedish speaking Crazy Gus in the western THE GREAT NORTHFIELD, MINNESOTA RAID by Philip Kaufman. "He originally gave it to me in English and he said translate this into Norwegian. So he had a friend who came and read it to me in Norwegian and that was the last time I heard of anything on it and I was stuck. I called up Bill Warren's secretary, Linda and she's a Swede and we put it together in Swedish, phonetically and I learned it phonetically. Then I went to Phil's house and said, 'Back in those days the Norwegians were dominated and so were the Danes by the Swedish kingdom. Swedish was really the language. So he's always kidded me about that routine I gave him to justify speaking Swedish instead of Norwegian."

BIG BAD MAMA was from Roger Corman. "That was a fun one. I played the minister. I had a hell of a lot of fun with that. My son played the bellboy." Any stories about making it? "I don't want to damage anybody." Dano was a minster in RIGHT STUFF (his "78th" film). He was the prophet in Sunn Classics' IN SEARCH OF HISTORIC JESUS and he played Judge Clinton Sternwood on TWIN PEAKS. THE DARK HALF turned out to be Dano's last role. "I loved working with George Romero. Very down to earth and he knows what he wants. He doesn't confuse the issue when your shooting."

Later roles brought Royal Dano better money. "I'm offered more today than I ever was ever offered as a kid. I've enjoyed working on almost all my films. It was a hell of way to earn a living. Can you think of some place where you can make enough money to support a family and to do as little as you have to do in this business? It's absolutely amazing."

Royal Dano Jr, a disabled Viet Nam war vet died on 2/25/94. Royal Dano died 5/15/94 at 71. Most of the obits claimed his film career had ended in the mid 80s, ignoring ten more years of interesting roles. Dano is survived by his wife Peggy and their actor son Richard.



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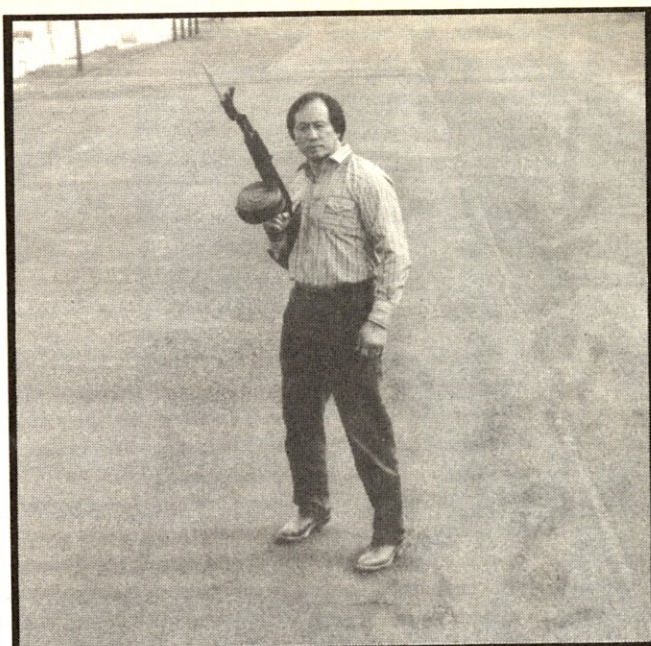
# LEO FONG

Interview by MICHAEL H. PRICE

Leo Fong, a Methodist preacher from China — by way of Arkansas, Texas and now Stockton, California — speaks in the measured drawl of a Southerner. He orchestrates some of the canniest martial-arts maneuvers this side of Bruce Lee, and shrugs it off as unremarkable that he should have devoted his life to a combination of social work, the ministry, and the crafting of extraordinarily violent filmed entertainment. An upbringing straight out of Mark Twain must have had something to do with the way Fong turned out. For he is at once the archetype of the assimilated immigrant, a textbook example of the nonconformist entrepreneur, and a Huckleberry Finn who, even at an age customarily considered ripe for retirement, has managed to resist "growing up" in the accepted sense of stodgy traditionalism. Fong has been a fixture of independent moviemaking since a long-standing friendship with Bruce Lee helped to land him a 1974 star turn in *MURDER IN THE ORIENT*.

Fong has graced some 25 feature films and more than a dozen instructional short subjects in a wide range of on and offscreen capacities. Such credentials notwithstanding, Fong's name is missing from most of the respectably authoritative reference books. For belonging neither to the Hollywood mainstream nor to any particular fringe group of outlaw cinema, Fong is an American original whose low-budget splatfests lean toward severe conflict between stereotypical tough men. He fills these roles variously with little-known dependables, such as himself, and name-brand actors who have known greater prominence. Richard Roundtree (*SHAFT*), the rugged character man Richard Lynch, and Cameron Mitchell, intense and flamboyant even in advanced age, have surfaced in the Fong films. His films trade on convenient character types and broad-stroke ethnic portrayals to the exclusion of deep characterization, and usually concern themselves with the consequences of greed and violence as manifested in money, drugs, and heavy artillery.

A combative sense of justice emerged early in Fong, who was born Nov. 23, 1928, in Canton, China, and traveled with his mother in 1934 to join his father in America. "We settled in Widener, Arkansas, where my father had already established this little grocery store, having first had a restaurant in Chicago. Arkansas — now, that was cotton-growing country, and my dad's cousins who had come over earlier said the South was a good



place to make a living. Lots of black folks there, and so my father catered to a mostly black clientele during cotton-growing season. The pace of living was a lot slower there than either my family had known in China or my father had known in Chicago. I got to Arkansas in May of 1934 and lived there until I set out for Southern Methodist University [in Dallas] in 1951."

"I started school there in Widener at age 7 — my parents had held me back a year until I could learn to speak English well enough — and when I arrived at this little-bitty country school I was very much a minority. The kids surrounded me that first day and started chanting this 'Ching-Chong Chinaman, Chinky-Chinky Chinaman' stuff, and I didn't know what to make of it, never having heard a racial slur before. I thought it was some kind of game. So I get home, my dad asks how's the first day of school go, and I tell him about this game the kids played, and he blows up: 'Why, that's derogatory!' he says. 'They're casting aspersions to your heritage! We won't put up with that stuff!' — like that. That made me mad. So next day at school we're playin' baseball. I'm on first base and one of the kids started saying some of that 'Chinky-Chinky Chinaman' business at me, and — whomp! — I just up an' socked 'im. Course, I got a whippin' from the teacher, but I learned early on to stand up for m'self. The experience started me thinking that why I got picked on was that I was the only Asian kid in the class. A community of maybe 100 population, and my little family's the only Asians in the vicinity. So I got to thinking maybe I'd better learn how to defend myself."

"Now, there in the Montgomery Ward catalogue, I found this collection of sports books — self-training books. Barney Ross, the world welterweight champ, had written one of 'em, a book about how to box. (NOTE: This is the same Ross that Cameron Mitchell played in *MONKEY ON MY BACK*.) So I send off for this book, set up a chinning bar and a punching bag in my room, and set about learning how to fight. I discovered there was a lot of power in knowing this — power, and a certain



amount of respect. I got along with the kids very well after that. I was ignorant of any Asian martial arts until well along into the 1950s, of course. Now, my father, he'd tell me the stories about these guys from the Old Country who could break bricks with their bare hands, pass their hands through boards, stuff like that, but I couldn't imagine it as being anything but fantasy."

But as Oriental martial disciplines began catching on in various show-business dilutions in America, Fong came to comprehend the depth of his cultural deprivation. "The more I'd see of these ju-jitsu guys on television, the more I'd read about the Eastern disciplines, the more I'd think, 'I gotta learn some of this stuff!' By 1958, I was well along on into preaching. I was living in Sacramento but preaching on assignment at this black church in San Francisco's Fillmore District, and I ducked on over to Chinatown for lunch. On an impulse, I asked this old local man in my broken Chinese, 'Is there any kung fu school around here?' and he said I had a choice of two. I took the one he said was the older school, 'cause I figured an older teacher'd know more. So I knocks on this basement-level door, there's this old guy, about 70-75, in there shaving, and he comes up — shaving cream still on his chin — and says what did I want? I says I want to join, and he asks why. He keeps throwing out obstacles, trying to get rid of me, says I'll have to come in every Friday night, and I guess he just got tired of trying to discourage me, 'cause I ended up commuting every week for three years from Sacramento just to learn this old man's traditional kung fu."

"Now, you say 'kung fu,' or 'karate,' or whatever, the Naverage American will think you're talking 'bout a Chinese menu. Most people, even if they do know a little bit about the martial arts, don't distinguish between forms. But there are so many different styles of martial arts — a martial-art form for every different ethnic group. You say 'Asian,' you're talking about many styles or disciplines. Within kung fu itself, there are as many styles as there are dialects of Chinese. It took Bruce Lee to teach us that there was even more to the martial arts than our own vast traditions. He outraged the traditionalists, back there in 1964, by daring to suggest improvements — but he wasn't trashing the traditions so much as he was refining and re-inventing them."

Fong's path to the ministry involved a decided lack of piety and even a sense of desperation. "Church was my way of ducking out on work when I was a kid," he said. "I was raised Methodist, even though my father and my mother had been Baptists in China. But Widener, Ark., had one church, and that was Methodist. Now the Chinese in business are very hard workers. Very strict disciplinarians. My sister had to learn how to ring up sales at our store

when she was very little, and me likewise. I hated working, but our parents were strict and demanding — they wanted us to contribute to the family's well-being and stay out of trouble. But on Sunday mornings, my dad said I could go to church. 'Course, the way I'd go to church was to steal some cigarettes out of my dad's store and me and a friend'd crawl underneath the church-house. We'd be puffin' away while the ol' fire-and-brimstone preacher'd be goin' about his business. He'd hit a high emotional pitch in his sermon and stomp the floor for emphasis, and we'd get a faceful of dirt from between the floorboards. So I must have got religion by osmosis — sure wasn't by piety. Anyhow, even though I got toughened up at a young age, I was always kind of a hypochondriac. So when I started feelin' feverish once when I was 16, I just assumed it was something I was imaginin' and it'd pass. My parents didn't believe in doctors. They'd try to doctor an illness with these Chinese

herbs, these folk remedies. But this fever I got me, it wouldn't pass, and it wouldn't pass, and finally I get to thinkin', 'I'm gonna die.' It was 'bout 8 o'clock on a Saturday evenin', and I suddenly got me an attack of religion. I started prayin', said, 'Y'all make me well, and I'll go into the ministry.' 'Bout 11 o'clock that night I start in to feelin' pretty good, get up and took me a few turns on the chinnin' bar — and realized I had made a promise I'd have to keep."

A poor academic record threatened to keep Fong out of college, not to mention the more

specialized realm of seminary studies. But through compromises with the administration of Hendricks College in Conway, Ark., Fong overcame what he recalls as "lazy study habits" and a high-school concentration on such courses as woodshop and physical education to land a degree in physical education. He kept up the pugilism while at Hendricks, as well, joining the boxing team and losing only seven of 25 fights. The friendship with Bruce Lee took shape in 1964, six years after Fong had begun learning the Oriental disciplines. "People kept tellin' me, 'You gotta meet this Lee kid — he's fantastic!' Well, this Bruce guy, he was barely out of his teens, and I kept thinkin', 'How could anybody so young be so good as folks're sayin'?'"

San Francisco-born Bruce Lee was 23 at the time, still preparing for a college degree in philosophy and a few years away from his first big-screen assignments as a fight coordinator, stunt supervisor and supporting actor. Fong attended a demonstration, where he found the upstart Lee "imitating everything, every classical move and stance I'd ever trained in — and ridiculing these traditional stances, knocking holes in 'em. He was a cocky, arrogant little guy, and the traditionalists were squirming in their





seats. He issued a challenge to anyone in the audience to come up on the stage and square off against him, and the first guy who responded was this big football-player type. Lee told him to try to block his move, and Lee knocked the guy on his butt. Then Lee challenged someone else to try kicking him at close range, with Lee closing his eyes.

One guy tried a slow, sneaky move to kick him, and Lee — POW! — bopped him clean across the stage. The ability was clearly nothing the traditionalists had encountered before, and Bruce Lee really did re-invent many aspects of the martial arts. Looking back, and having known Bruce as well as I got to know him, I see that basically, he just had a gift, a tremendous ability to 'read' the people around him — a perceptive gift."

The alliance with Lee continued until Lee's death under peculiar circumstances in 1973. "When I trained under him, I found that my slightest movement would telegraph my thoughts to Bruce," said Fong. "He had such a system of his own, this intuitive, self-intellectualized system, that he really had little use for the traditional martial arts except as springboards to test his own theories. He could hit you before you could take a half-step back to dodge him, and he gave us pupils a lot of theoretical knowledge that we'd never've gotten just learning the traditional methods by going through the motions. Bruce was such an intellectual that it was hard to keep up with him. And Bruce was the reason I went on to get my master's degree in social work, emphasizing the mental orderliness of the Gestalt theory of psychology. Knowing one's mind is crucial to embracing one's own identity in a context of the martial arts."

"When Bruce's acting ambitions finally began to pay off — on television, then to a lesser extent at first in the movies — I was really happy for him 'cause I knew how hard he'd struggled. But the Hollywood establishment played games with him, bigoted games to set him up for some hard knocks and disappointments. He'd been promised this teleseries that was to be called KUNG FU, and while that was gestating Bruce went to Hong Kong to knock on some doors, seeking film roles. Word got back to him while he was away that the KUNG FU show had cast David Carradine as its star in place of Bruce, and that really left him cold. He perceived this development as evidence of race discrimination in Hollywood, and he became more intent than ever on getting himself off the ground as a star in Hong Kong, on his own terms. I knew he could do it, but Bruce

exceeded even my expectations by achieving a degree of real super-stardom without relying on the Hollywood system."

Stateside, a craze for such films as the Lee vehicles FIST OF FURY (1972) and ENTER THE DRAGON (1973) had caught on even in provincial America by the time of Lee's death. Fong found himself unwittingly in line to become a successor to Lee's stardom. "I was approached in July of 1973, right after Bruce had died, about makin' this picture called MURDER IN THE ORIENT. I wasn't too crazy 'bout goin' off on it. They were set to shoot way off in the Philippines, and I had my career already on track — had the ministry, was in partnership in operating half a dozen karate schools, and I had just got my

master's degree in social work, and I was just on the point of working off the last of my student loan to pay for that degree. But back in 1970, Bruce had arranged for me to be on the cover of Black Belt magazine. These film production people in the Philippines, they'd seen the magazine, called up the publisher, and got in touch with me. I told 'em, if they're lookin' for another Bruce Lee, I ain't the guy. But still, the prospect intrigued me, even though I hadn't acted in my life."

"Two weeks later, Pan Am called me and said, 'Hey, there's this plane ticket for the Philippines waitin' for you. First thing after my wife and I arrived, I found my reputation had preceded me — there were any number of these Filipino guys, waitin' at this tournament, tryin' to challenge me to a battle, just to see how tough I really was.' At length, Fong recalled, he accepted the challenge of "this student of one of the older masters, this stereotype-lookin' kung-fu-master kind of guy, with the whiskers and the glasses and all. Anyhow, this student and I, we agreed just to free-spar — me still in my street clothes, him all rigged out in the formal attire for fighting. I chose boxing gloves, which he also consented to use, and he was all ready to tear into me when — whop! — I hits him with a left hook, which he didn't know how to deal with. And I didn't even hit 'im hard. Cause these Oriental traditionalists, y'see, they look with contempt upon the Western methods — which I knew before I even heard of kung fu — until the Western methods sneak up on 'em. So I bounced him around that way for a while, just toyin' with him, until I asked him if he'd had enough — and he said, 'Why don't you fight my instructor?' — pointin' to this old guy — and I said, 'What'd you mean? I don't want to commit murder! That guy's too old!'"





"Anyway, that's the kind of welcome I got in the Philippines — but I got some great publicity. Course, the picture itself, this MURDER IN THE ORIENT, it was a disaster, just this generic revenge picture with hardly any plot and a whole lotta violence. It made back whatever little it cost to make, and then some, but it was just a lousy movie. The compensation was that it got me a foot in the door, and I used that opportunity to learn one end from the other about making movies. Most important lesson was that as a moviemaker, you're responsible for every dime you can scrape up — which is why I've preferred to write and produce and direct my own stuff, so I can keep track of what gets spent and so I can be the place where the buck stops. I know I'm no Francis Ford Coppola, and a lotta other low-budget directors, why, they think they're some kind of great artists who can spend money like it was limitless."

Other Fong features were made in The Philippines too. Efren C. Pinion directed ENFORCER FROM DEATH ROW (which co-starred Cameron Mitchell) and BLIND RAGE, a story about five blind killers. It starred Fong with D'Urville Martin from Rudy Ray Moore movies and special guest Fred Williamson. Fong then produced and starred in LAST REUNION. "I learned that the hard way on LAST REUNION, which we shot in the Philippines in '78. I had \$65,000 goin' in, a sum to be matched with another \$65,000 from an investor. But by the time we got to the Philippines, that first \$65,000 had been spent — blown — because I'd hired out the directing chores. Then my investor's representative, he wasted another huge sum by pretending to be 'casting' for extra girls — takin' 'em out to dinner, buyin' fancy gifts, and what have you. That was a mistake that I learned to correct by taking charge of a whole project." Fong directed EYE OF THE DRAGON (87), which was the first American feature for Cynthia Rothrock, who had previously been in some movies from Hong Kong and Korea. The 5' 3" blonde fighter from Scranton, PA now has a very successful direct to video career. EYE... stars Fong himself and also features Richard Norton, Bill "Superfoot" Wallace and Troy Donahue, who was acting again for the first time in many years. Fong went on to direct another half dozen features, which often were released only in Asia. The movies most Americans know Fong from were directed by others though.

Frank Harris, a former California TV news reporter directed KILLPOINT and LOW BLOW. Probably Fong's best known features, they both received theatrical releases and should be easy to find on video. In KILLPOINT an L. A. cop (Fong) avenges the rape death of his wife and teams up with F.B.I. man Richard Roundtree. Cameron Mitchell is the sadistic psycho leader of a gang of gunrunners who raid the National Guard armory. With Stack Pierce as a gang enforcer and Hope Holiday. The violence is bounteous and the tightness of the budget reflects vividly in the use of much of the Riverside, Calif., police force as the film's fictional police force. Fong registers strongly, both as a heroic figure and as a reminder of how rarely an Oriental leading man is seen in American cinema. KILLPOINT was released by Crown International on their 25th anniversary.

Fong is ex-cop hero Leo Wong in LOW BLOW, which he also produced and wrote. Troy Donahue hires Wong to

rescue his daughter from the blind religious cult leader Yurakunda (Cameron Mitchell!). Akosua Busia is Yurakunda's black henchwoman Karma. Two other Fong directed movies have some name actors: BLOODSTREET features Richard Norton, Stack Pierce and Playboy Centerfold Kim Paige. SHOWDOWN (PV #17), filmed in Nevada, features Richard Lynch and Troy Donahue making his third Fong feature appearance.

CAGE 2 will likely get Fong's work seen by more people than have discovered him through his own low-rent productions. Lou Ferrigno (THE INCREDIBLE HULK) and Reb Brown (CAPTAIN AMERICA) return from the 89 original and Bruce Lee's daughter Shannon Lee in is it too. Fong speaks with a good-naturedly vague resentment of the mass-audience action pictures: "I'm not like Steven Seagal, who can score \$35 million or so for a picture with just a 'phone call." He admits to having "tried to crack into the major-studio mainstream," but says he has found that process "more difficult and more frustrating than trying to deal with investors at the lower end of the scale. I can take matters into my own hands and get quicker results. But you never can tell. This CAGE 2 thing I've just finished workin' on, is a lot bigger than anything I've ever put together. If it makes money, maybe if it leads to a sequel



Richard Lynch and Fong on the set of SHOWDOWN



and some other bigger roles, then I'll be glad of it. If it doesn't make any money, then I'm plenty content to keep makin' the ol' poverty-row pictures."

Hedging his bets, producer/director/screenwriter Fong has begun preparations for another low-budgeter, centering on a mystical/martial-arts/high-tech heroic character called Bazookaman. Having piloted the nascent franchise with a promotional Bazookaman comic book at the summer '94 comics conventions in San Diego and Dallas, Fong has the film version in pre-production. "In a way, this is my ministry, or an offshoot of it. Everybody has violent fantasies, I believe, and by turning out to where I'm able to express my own fantasies in a creative and entertaining — if not exactly artistic — way, with these movies, then I'm showing people that there's a practical outlet for hostile feelings that must be dealt with. If I can do it, so can anybody."

"I don't know if I'm an actor or not,"

says Fong, who is approaching age 66 but conveys the impression of being 15 to 20 years younger. "The only reason I act in my pictures is 'cause I don't have to pay myself. But I'll hire out as an actor for other people's pictures if the opportunity's there." Obscurity is a matter of viewpoint, and the Leo Fong who still awaits discovery by the moviegoing masses looks quite different in the eyes of the United Methodist Church, whose governing

body prizes Fong as a compelling if controversial senior minister. "They don't know what to make of me," Fong said during a visit this year to the Dallas Fantasy Fair, a film-and-comics exposition. He was speaking of Methodist leadership, but the meaning applies more broadly, as well, covering a filmmaking establishment that historically has overlooked his accomplishments. "The church, as an entity, looks on me as a contradiction, as a spokesman for peaceable ways who also makes these cheap — I mean, like \$50,000 to \$70,000 budgets — movies about vengeance and retribution. I look at the kind of movies I

make, on the other hand, as a catharsis — as gettin' what bugs you out of your system. I've always been a quick-tempered, quick-to-lash-out kind of a guy, and puttin' this kind of mortal combat into the movies has been almost a therapeutic kind of thing for me. So yes, I'm livin' proof, you might say, that violent movies can be good for you



— if you know what they stand for and then use them as a creative or imaginative outlet."

**K**illpoint 2: Too Tough To Die is also in development and **W**right & **W**ong is a proposed episodic television serial in development.

**PV**

#### LEO FONG FILMOGRAPHY

- 74 MURDER IN THE ORIENT - star
- 75 **ENFORCER FROM DEATH ROW**  
(Lightning)/**NINJA NIGHTMARE** (Prism)  
P/S/star
- BAMBOO TRAP - star
- 76 **BLIND RAGE** (MGM) S/star
- 78 LAST REUNION - P/star
- 82 **KILLPOINT** (Vestron) P/S/star
- 85 NINJA ASSASSINS - act
- 86 **LOW BLOW** (Vestron) P/S/star
- 87 EYE OF THE DRAGON D/star
- 88 BLOODSTREET - D/S/star
- HAWKEYE - D
- 89 24 HOURS TO MIDNIGHT - D/S
- ALIEN STAR - P/S
- 90 BODY LETHAL - S
- NERVES OF STEEL - S
- NO WITNESSES - P/star
- 91 **SHOWDOWN** (AIP) P/D/S/star
- FALSE PROMISES - S

- ROBOXER - S
- AMERICAN FOXES - S
- PAYBACK - S
- 92 THE RUNNERS - P
- 93 WEAPON OF CHOICE - P/D/S
- 94 **CAGE II: THE AREA OF DEATH** (Par) act

Many of these titles have been released only in Asia. Others have played on cable TV.

**MARTIAL ARTS INSTRUCTIONAL FILMS & VIDEOS** (1980-Present): Offensive Techniques, Countering Attacks, Chinese Stick Fighting, Escrima: The Art of Filipino Stick Fighting, Chinese Kung Fu: Southern Systems, Hung Gar Kung Fu, Tri-Sectional Fighting, Tiger Claw Kung Fu, Dynamic Free-Fighting, Explosive Hand Combinations, The Tao of Kicking, **Steve "Nasty" Anderson: Legendary Champion**, Knockout Karate (12 segments for TV syndication), Instant Knockout: Be a Victor, Not a Victim (syndication).



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# SPARE PARTS



By DALE  
ASHMUN

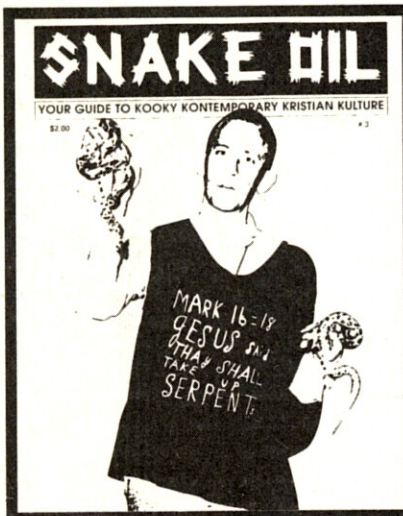
*Yowie Zowie, the caudron of spare parts is sooo chockfull of goodies that I'm gonna skip my usual long winded prelims and dig right in.*

**ADULTS ONLY DEPT...** my mag of the month award goes to her royal raunchiness Queen Itchie for her magnificent "Everything I Touch Turns To Shit & Garbage" (\$2.50 to her highness at Box 494, Lexington, KY 40585). #2 is a hefty 80 pgs. worth of anti-SASSY rants, sex tips, interviews with Peter Bagge and Dan Clowes, plus some pretty darn juicy pics of Itchie's tits! What more could ya want, bubby? You can receive the current issue of Heady L'amour's mind boggling PORN FREE ("the porn zine dedicated to getting you off for nothin") by simply sending a 6" by 9" SASE with 75¢ worth of postage to Heady at 172 E 4th St. #2B, NYC 10009. #2 includes chats with Candi Royalle, a spicy interview with Nina Hartly by Screw scribe Eric Danville and some lovely fantasy nude photos of some gal named Dory. Send an age statement if you're ordering either of these mags (in other words, if you're 14, just send a note saying you're 19, ya dig?).

## TOOTING MY OWN HORN DEPT...

Yeah, I finally put out my own mag. It's called THE KULT OF KUTENESS and it's chock full of Kute shit, including the full story of Nick Bougas' pen pal John Hinckley and the nude Jody Foster drawing that got John-boy in one heap of trouble! Send me an SASE and I'll send you the first ish (adress at end of column).

**CONSUMER ALERT DEPT...** collectors of kitsch, knick Knacks and gee gaws will love BEER FRAME, "the journal of inconspicuous consumption" (\$2 to Paul Lukas, 160 St. John's Place, Brooklyn, NY 11217). Paul gives heart felt coverage to products and places that rarely (or usually never) get any press - e.g. the Victor mouse trap, the Brannock Device, a Mr. Peanut bendable toy and Double Red's Lucky Number Visions. This is essential reading for fans of this column.



**READY, RASSLE DEPT...** Evan Ginzburg sent us #51 of his tribute to those warriors of the ring, WRESTLING THEN & NOW (\$1.25 to Box 64071, Oakland Gardens Station, Flushing, NY 11364). Evan delves deep into famous grapplers from the past so if you want to learn more about guys like Wahoo McDaniel, Harley Race and Rufus R. "Freight Train" Jones, check out this mag.

**COOL COMIX DEPT...** Hold your breathe cuz here we go... Marcel DeJure sent us HO! #2, comix to eat snacks by... great stuff by some up and coming scribblers like Marcel, Louie Metz, Mike Morrison and more. \$2.50 to No (Know) Information Network, Box 291516, Hollywood, CA 90029. Kent Myers sent us DETROIT MURDER CITY COMIXS #3, the best issue yet about the violent, sexy streets of Detroit. "Ripped Van Winkle" is the standout story among the mayhem you can order from Kent at 1684 Fulton, S.F., CA 94117 for \$2.50. My ol' pal Will Frank laid a copy of TURD #3 on me. Publisher Burgin describes it as "a stange trip from N'awlens," so send one buck cash to him at 828 Royal St. #246, N.O., LA 70116. This ish features the poster art for Will's upcoming cult favorite "Zombie Vs. Mardi Gras," a movie Will is making with his partners Michael Lyddon and Karl Demolay.

Send two bucks to Sam Henderson, 14 Bayard St. #3, Brooklyn, NY 11211 and he'll send you THE MAGIC WHISTLE #4. Than you'll laugh out loud. A cat named Vincent sent me KABLOOIE! #1 (\$2 cash only to him at Earwax Comix, PO Box 412961, K.C., MO 64141 plus an over 18 age statement). Order this and see how "white trash wimmin have fun and watch Officer Billy get his jollies at the local topless joint. Terry Beatty sent an advance copy of his JOHNNY DYNAMITE comic that DARK HORSE has shipped to your local comic shop by now. Artist Beatty and writer Max Allan Collins feel that "this is the best work we have done in the comics field" and I agree with them. A gritty private eye noir tale! THE



**REALM OF SATAN #1** is "the shocking true story of a turd possessed by the devil." A twisted tale by Chad Scheres which will set you back \$2. Box 461027, L.A., CA 90046. Mike Huegen sent me his premiere ish of **TERMINAL BRAINROT** (one buck + two 29¢ stamps to 7312 Reynard Lane, Charlotte, NC 28215). Mike describes it best on the cover. He touts it's full of "Junk! Stuff! More Junk!" That sold me. Remember the dirty little 8 pg. comics that came out in the 1930s? No? Well, Scorched Earth Prods. has reprinted 19 of these "Tijuana Bibles" starring such characters as Clara Blow, Jean Harlot and Mae Breast in very explicit sexcapades. Send \$9 and and over 18 age statement to Box 101083, Denver, CO 80250.

**HOME SHOPPING NETWORK DEPT...** immediately send an SASE to the **PSYCHIC VAMPIRE COMPANY**, Box 2473, NYC 10009 and you'll recive their catalog offering groovy goodies like the Charles Manson parole hearing video, Cicciolina Live On Stage! and much more. One of the most overwhelmingly bizarre catalogs I've ever seen is Mike Kole's **ASYLUM FOR SHUT-INS** ("exploring the world of home accessible weirdness"). 64 pgs. jam packed with choice items like the Uncommon Desires Newsletter, Switch Hitter and Ouija C Scrabble. A must own mag...send \$2.50 to Mike at Box 46581, Bedford, Ohio 44146. **WILD MONSTERS I HAVE KNOWN...** is one of several chapbooks available from American Living Press (SASE for a catalog to Box 901, Allston, MA 02134)

Michael Shores and Angela Marks sent me a heap of their lovely products chock full of trully warped collages and art work. My own fave is **EROTIC HISTORY**, a batch of "Gothic Nude-age fantasies" by Michael. Write 'en for more info.

**7" OF PLEASURE DEPT...** Tom Bessoir

blitzed through N'awlins recently and laid some solid vinyl on me - the first two releases on his new lable **BLACK EYE RECORDS** by New York based groove masters the Trci babies and Special Head. Tom is also the brains behind **CHAOS RECORDS**, so send as SASE for price info to Black Eye, Box 315, NYC 10276.

**MUSIC ZINES GO ROUND AND ROUND DEPT...** and quite a few wind up in the ol' spare parts mailbag! For example, **NO JANGLE-THRUST HERE!** Heidi and Leslie offer the latest poop on **TESCO VEE**, **RIK SLAVE** AND **THE PHANTOMS** and **SPORE**, plus you can play "Conk Rock," a quiz in which you try to identify rock stars from photos of their schnozzolas. (\$2 to Heidi Post, Box 633, Metairie, LA, 70004). **PUSSYCAT!** sails our way outta Chapel Hill and the first ish digs deep on **POLVO** and **SHOCKING BLUE** (purveyors of the

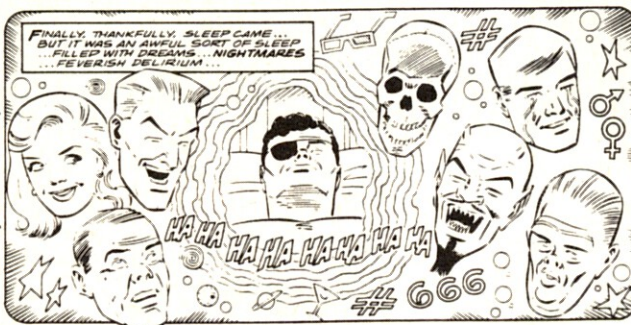
nugget "Venus"). Send \$1.50 to Mark Waddington, 39 Cedar Terreceae Rd., Chapel Hill, NC 27516. You can easily overload on **BLACK MARKET ZINE** (\$4 to Carl Schneider, 405 W. Washington, St., 3212, San Diego, CA 92103). #12 offers scoops on Bill Paxton, The Lazy Cowgirls, Foetus Inc., Film Threat and tons mo' shit. You oughta order **WHIPPERSNAPPER #1** on the basis of it's cover photo of a fetus in a Snapple bottle alone, then read about Psychic TV, Chia Pets, Brother Jed and assorted human oddities. One buck to Aaron Lindenthaler, 1218 E. Mason #A, Santa Barbara, Ca 93103.

**ODDS & ENDS DEPT...** Baseball fans must order a copy of **MURTAUGH** (\$2 to Spike Vrusho, 137 Emerson Place, Brooklyn, NY). I'm a baseball illiterate and I still got juiced reading Spike's rants and raves about our great American past time. Plus you'll chuckle over Tony Millionaire's cool "Batty Comix" and some fine musings by Bart Plantega if ya order #12. If you live on Mars or in Indianapolis, you can score **THE COMEDY CRAMP** for free, otherwise send \$3 to editor Ricky Stav at 9619 E. 42ns St., Indianapolis, IN 46236. The premiere ish is subtitled "the magazine of laughter and all the cool things in life" including features on Bob Denver, Josey Cotton, submarine movies and so on.

**WRAP IT UP DEPT...** If as band of loonies called **THREE DAY STUBBLE** play anywhere near you, run, don't walk to check them out! I cought their recent onslaught of nerdity at the Pussycat Caverns down here and it grew hair on my brain! Write them for propaganda at Nerd Music, Box 410962, S.F., CA 94141. Meanwhile, send your propaganda to me at 3000 Gentily Blvd. #159, N.O., LA 70122 and I'll send my ode to all things kute, **KULT OF KUTNESS #1** in return plus I'll try and squeeze in a

tasty plug of all goods received in the nest spare parts pages. See you around the campus, cats & kittens!

**NOT QUITE ALL DEPT...** The adress for **FACTSHEET 5** (some of you asked) is Box 170099, S.F., CA 94117. **SNAKE OIL #3** is a 12 pg. zine on Kristian Kulture that Dale would have recommended highly, but I kept it for myself. Topics include Robert Tilton and **ELMER GANTRY**, where to find snake handler churches (most are in the south but Cleveland and Columbus have them too) and reviews of movies like **WISE BLOOD**. \$2 to Brother Randall (who sez he's Catholic), 6102 E. Mockingbird #374, Dallas, TX 75214. A Snake Oil video is planned. Brian Francis (707 E. Hancock, Newberg, OR 97132) offers 3 differant new (but old style) bumper stickers for the 99 W Drive-In. (\$1.50 each ppd). **WHITEWALL ARCHIVES...** Ohio....(MJW)



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### BACK ISSUE HIGHLIGHTS:

◆ Movie Club #1 (not shown): *Jurassic Park* compared to 11 great dino movies of the past; Classic Horrors on video; sneak preview of *Regenerated Man*, a new indie sci-fi film; introduction to video and laser collecting and home theaters. More than 50 photos.

◆ Movie Club #2 (top, left): The Sci-Fi Channel—its best TV shows, movies and the channel's history; the best sassy and sexy "JD" movies; *The Fugitive* TV series and movie; tribute to Vincent Price. More than 60 photos.

◆ Movie Club #3 (left): *Unsung Gems* (good movies you rarely read about); the forgotten "ape woman" movies; indie director Fred Olen Ray; *The Black Scorpion*. More than 50 photos.



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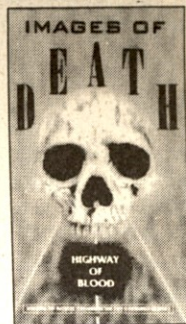
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#### RAUNCHY EURO-SEX PIX!

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#### MORE EURO-SMUT

None of these in English! PERVERSED VIRGIN (xxx) Franco's runaway girl rape PAPRIKA (X) Busty hooker in whorehouse orgies! Fun! LADY GOURMET (XXX) Its shit-eating & piss-drinking w/ a knife & fork! Slut eats turds right out of an ass! MALABARBA (X) A creepy sex-crazed kid possessed by dead mother masturbates in from of her whole family! She gives fatal blow-jobs to old men! Weir sex/horror TIGHT & WILD (XXX) Mad Swam channels the dead's sexual powers thru penis! Wacky D'Amaio. Subtitled! ORGASMO EROTICO (XXX) GRAMPA IS A SEX FREAK (XXX) D'Amaio horror/porn has a Old people molest granddaughters! wicked witch sex slaves. Shaving, fisting & piss-drinking! turn into horny nuns!!!

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# Fanzines

Luis Bunuel (Spain) and Howlin' Wolf (USA) stamps!!

All zines are illustrated and "normal" page size unless otherwise noted.

**BITS AND PIECES** (#9, \$3.50) Along with the usual horror... reviews, this special "Sex Issue!" includes a Blaze Starr interview and an amazing and pretty thorough guide to horror and sci fi themed porno movies (there are 100s of them). The long list includes titles like EDWARD PENISHANDS, MUFFY THE VAMPIRE LAYER, PLAN 69 FROM OUTER SPACE, NIGHTMARE ON PORN STREET, E3, THE EXTRA TESTICLE and HONEY, I BLEW EVERYBODY (!). New editor John Clayton plans to publish annual issues. 10354 Windstream Dr. Columbia, MD 21044.

**CINEMA REVIEW** (#6, \$2) reviews or discusses films and some music (Alex Chilton, Southern Culture On The Skids...). It's a 40 pg. digest with a bit of original art. If you don't appreciate serious foreign films and challenging indy features, stay away. Will O'Loughlen, P.O. Box 40611, Memphis, TN.

**COLLECTING CULT MAGAZINES** (#2, \$2.95) Alan Betrock's new quarterly, 20 (17" x 11") pg. newspaper is mostly reproductions of vintage magazine covers with some zine history. This issue features the long lasting Women In Crime (51 great covers shown), Sensation from the 40s (17 covers), Vice Squad from the 60s (27 covers) and the ahead of its time Violent World from the 70s. Shake Books, 449 12th St, #2-R, Brooklyn, N.Y. 11215.

**DISTURBED** (#1, \$3) features the art of Jeff Gaither, music reviews, Where Creatures Roam comics (from DC), and a lengthy "PSYCHOTRONIC Conversation" with me which was done in 89 (Disturbed #0 came out in 88). 34 pgs. Editor Robert Plante now plans annual issues. Maple Ridge Apts. #109B, Verdoucq Dr., Holly Springs, NC 27540.

**DRIVE-IN THEATRE NEWSLETTER** (#3, \$1) This deals with the history of ozoners and includes some nice movie ads and intermission commercial illos. It's 16 pgs. Nathan Miner at 225 W. First St., Frostburg, MD 21532 wants readers to send in video taped evidence of their remaining local drive-in. Ask about his Drive In Fanatic Fan Club.

**FANTASY PIE** (#7, \$1) Each issue of this one seems to have a different size and look. #7 is 4 large orange pages with a personal remembrance of some kids seeing SCARECROW OF ROMNEY MARSH (with Patrick McGoohan) then being shown some (male) porno magazines. Rick Partridge, 479 Sherman St. #3, Canton, MA 02021.

**FEMME FLICKE** (#2) includes a filmography of women directors (why do these list always leave out Doris Wishman and Roberta Findlay) an article on Maya Deren and some reviews. The 32 pg. digest is from Tina at

23 Long Ave. #1, Allston, MA 02134. A pic of the cover was in PV #18.

**HITCH** (#2, \$3. 50) has a feature on Mystery Science Theatre 3000 with a complete list of the movies they've ridiculed, some reviews and comic articles on Oliver Stone, Xuxa, a wax museum in San Antonio and other topics. It's 32 pgs. from Paul Lott, 5504 N. Tuls Ave., Oklahoma City, OK 73112.

**KAJU REVIEW** (#5, \$3) The "Journal Of Japanese Monster Culture" is 44 pgs. including reviews, news, reports from Japan, actor Akihiko Hirata, a large detailed drawing of how a man works the Godzilla suit, a list of all Godzilla CDs and foreign language titles for Japanese movies. In Italy, SON OF GODZILLA was "THE RETURN OF GORGON" and in Germany, FRANKENSTEIN CONQUERS THE WORLD was known as "FRANKENSTEIN, MONSTER WITH AN APE FACE." Write Dan and Diane Reed at 301 E. 64th St., NYC 10021.

**LET IT BLEED** (#4, \$1) is a 10 pg. monthly (no illos). of movie news and articles about Joe Bob Briggs, model collecting and Dr. Who. Dan Cziraky, 100 Sunset Ave. Newark, N.J. 07106.

**LITTLE SHOP OF HORRORS** (#12, \$6.95) The latest edition of this long running, but infrequent, giant (134 pgs!) zine has interviews, reviews and articles and covers all things Hammer. Some features are on THE DEVIL RIDES OUT and TO THE DEVIL, A DAUGHTER, the ladies of Hammer and David Peel. A surprising 6 pg. feature is all naked or topless photos of Hammer starlets. With lots of information and rare photos. Richard Klemenson, P.O. Box 3107, Des Moines, Iowa 50316.

**LITTLE THEATRE REVIEW** (#1, \$5.95) If you grew up in the Chicago area watching kids TV shows, this 44 pg. high quality zine should provide a welcome wave of memories (I'd love to see something like this from

Cleveland). If not, looking at grinning, grown men in silly costumes interacting with cheap looking puppets is not too enticing. Love those Diver Dan comic book covers though. CLOWN ALLEY and CARTOON TOWN (both with Bill Jackson) are the main topics. Jim Engel edits and see MONSTER SCENE for the address.

**MEXICAN FILM BULLETIN** (#3) 5 pgs. include reviews (Bunuel's DAUGHTER OF DECEIT, Cardona Jr's VALLEY OF THE MISERABLE ONES...), news, rare ads and a filmo for the Blue Demon. Its a monthly from David Wilt, 4812B College Ave., #12, College Pk., MD 20740.

**MONSTER SCENE** (#2, \$5.95) The Aztec mummy, Godzilla and the SUBSPECIES series are covered in this slick 52 pg. publication, along with reviews. There's also an Ernie Anderson/Ghoulardi interview and a list of monster rock songs. You could easily mistake this issue (with a new Basil

## Kaiju Review



The Journal of Japanese Monster Culture



Gogos cover) for a vintage copy of Famous Monsters. Stephen Smith is the editor for Gogo Ent. at 1036 S. Ahrens Ave., Lombard, IL 60148.

**MOVIE MAKER** (#9, \$2.50) More movies are being shot in the Northwest these days and that scene and other filmmaking topics are covered here along with interviews with Alex Winter and Walter Hill and a debate about film schools. It's 50 pgs. Tim Rice, 229 Broadway E. #21, Seattle, WA 98102.

**MUSCLES, MYTH AND MOVIES** (\$6.95) Here's 74 pgs. of alphabetical reviews, perfect for Hercules, Goliath and Maciste fans. Each title has credits, plots and ratings for monster, action, love interest and "beefcake" content. Stephen Weakly plans a similar horror movie guide too. Write him c/o Rabbit's Garage, 202 Basswood Elk Grove Village, Ill 60007.

**NIGHT LORE** (#3, \$5) "The Vampire Journal" is 32 7" x 8" pgs. with fan art, fiction and Nosferatu. P.O. Box 81482, Mobile, Alabama 36689.

**NINJA DRAGON FURY** (#4, \$3) is all reviews of English language martial arts movies (Cythia Rothrock, Claude Van Damme, Dale "Apollo" Cook...). It's a 20 pg. digest. William Wiggins, 323 Ocean Ave., Ocean City, N.J. 08226.

**PSYCHOHOLIC SLAG** (#5) This is 30 pgs. of "Movies and music to Mangle Your Mind!" With video (SPIDER BABY, DAWN OF THE MUMMY...) and zine reviews and some fan art. Dave Kosanke, 8123 W. Margaret Ln, Franklin Wisconsin, 53132.

**PSYCHOHOLICS UNANIMOUS** (#14) is a 16 pg. monthly digest that's been coming out since '92. Each issue features a cable TV movie guide. The latest has some reviews and a 70s O. J. Simpson article from Circus magazine. Joni Lee is at 709 Ottilia SE, Grand Rapids, MI 49507. Free in west Michigan.

**SCHLOCK** (#9) is an 4 large pg. newspaper "journal of low-brow cinema and culture" featuring video, music and zine reviews, films with the Velvet Underground and summer movies. John Chilson, 3841 4th Ave. #192, San Diego, CA 92103.

**SHOCKING IMAGES** (#3, \$3.95) This one's got the films of Jose Mojica Marins, a Rudy Ray Moore interview, BLACK SUNDAY, the films of Nick Zedd and reviews. It's a 34 pg. quarterly. Mark Jason Murray, P.O. Box 7853, Citrus Hts., CA 95621

**TEASE!** (#2, \$6) Here's what happened to The Betty Pages. It became an impressive Bettyless 80 pg. quarterly featuring the story of famous pinup model and photographer Bunny Yeager, actresses in Micky Spillane movies, the art of Gil Elvgren, plus other relevant articles and some full color pinup art. Greg Theakston, 88 Lexington Ave., 2E, NYC 10016.

**TEENAGE RAMPAGE** (#2, \$2) The Ramones are on the front cover, FOXES is the back cover and the inside is reviews of teen exploitation movies from the 70s on (great idea!) plus an exclusive Allan Arkush interview and CARRIE rip offs. It's 20 pgs. Rich Osmond, P.O. Box 6052, St. Louis, MO 63139.

**TERRORGUM** (#8, \$2) It's 16 pgs. of movie reviews featuring everything by John Waters, some Paul Naschy movies, other horror and cult titles and even Godard's WEEKEND. Paul Petroskey, 954 Bayridge Ave., Pitts., PA 15226.

**VIDEO EYEBALL** (#3) "suggests" rentals and covers unusual and indy films (BADLANDS, GAS, FOOD, LODGING...). Articles are on Altman, Cassavettes and Sterling Hayden. Dave Yount, 122 Montclair Ave., Boston, MA 02131. It's 32 pgs. and free in Boston area video stores.

## FOREIGN

**DAUGHTER OF THE NIGHT** (\$10) This 68 pg. digest size one-shot covers eight movies inspired by the Carmilla legend, from Vadim's BLOOD AND ROSES (60) to a brand new American CARMILLA. With lots of naked lesbian vampire pics. Tim Greaves (118 High St., Eastleigh, Hampshire, SO50 5LR, England) also did a special edition on VAMPYRES.

**FANTASYNOPSIS** (#5, 2.95 pounds) This (93) issue is the latest I've seen of this impressive 68 pg. zine. It's published on "an irregular basis" but seems to be the best looking British zine these days. It covers the STEPFATHER series, the SAPPHIRE AND STEEL TV series, werewolf movies (with a complete filmography), interviews with Herbert Lom and Michael Armstrong and has reviews. Paul L. Brown, 1 Bascraft Way, Godmanchester, Huntingdon Cambs., PE18 8EG, England.

**FLESH AND BLOOD** (#2, \$2.50 pounds) Every British horror movie (about 60 of them!) released from 1970-72 is covered (with some great ads) plus some Italian movie reviews and other features. The next issue promises to cover 73-79. 50 pgs. Harvey Fenton, P.O. Box 80, Sutton, Surrey, SMI 3TW, England.

**GOREHOUND** (#15, \$5) There's an interview with screenwriter Dennis Paoli (RE-ANIMATOR), banned videos, writer Nancy A. Collins, a look at some porno stars and G. G. Allin. The 84 pg digest size quarterly is in Finnish but I love seeing their video boxes. Mikko Aromaa, PL 178, 00521 Helsinki, Finland (a country that doesn't miss the U.S.S.R.).

**THE NEXT BIG THING** (#25) The A Bones, Esquivel, Redd Kross, Elvez and The Rezillos are featured in this new "Back from the dead" issue, along with a free Angel Corpus Christi single. It's 40 (square) pgs. Welcome back Lindsay Hutton. 20 Albert Ave., Grangemouth, Stirlingshire, FK3 9AT, Scotland.

**QUATERMASS** (#1, \$7) Its a great looking, thick, 110 pg. digest with a Vincent Price cover feature, Todd Browning, Paul Naschy, best gore films, the PLANET OF THE APES series, reviews and obits. En Espanol. The first issue was #0. Josu Oland, Larramendi 3, 4, D, 48940, LE10A, Vizcaya, Spain (a country that doesn't miss Generalissimo Franco).

**SAMHAIN** (#44, \$4.95) England's most successful horror zine is in it's 7th year now. This one has interviews with John Woo and Brian Yuzna, DARK WATERS and all the usual features. John Gullidge sez one American dollar bill will get you a free sample copy of his bi-monthly. 77 Exeter Rd., Topsham, Exeter, Devon, EX3 0LX, England.

**TAHTIVAELTAJA** (#2) The careers of Russ Meyer (cover story) and Godzilla (Pt. 2) are examined along with Film Hunks From A-Z (includes Micky Hargitay and Klaus Kinski!) and some comic strips, fiction and reviews. It's 92 7" x 10 "pgs. in Finnish. Toni Jermann, Junailijankuja 1B29, 00520, Helsinki, Finland.

**THEME '70** (#3, \$6) It's fun to see the British look at (mostly American) 70s exploitation movies. Featuring John Saxon, Mary Woronov and Max (THE MACK) Julien. 24 pgs. Mark J. Banville, 1060 Burnt Ash Hill, Lee, London, SE12 0HT, England.

**VERA KRANT** (#20) This 32 pg. monthly digest comes out like clockwork. It reviews music and movies and often has several brightly colored pgs. In Dutch but parts are in English. J. C. Vera, Oosterstaat 44, 9711 NV Groningen, Holland. The Vera Club has been putting on concerts and screening movies since 1975!

## PSYCHOHOLIC SLAG

COURTESY OF DAVE KOSANKE

ISSUE #5



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Welcome to my 16th consecutive Psychotronic ad. Since issue #1 you've seen this ad grow from a humble 1 pg. to it's current 1 pg. proportion. This has only been possible because of the support of those who ordered - thanks to all. As always quantities are very limited on some titles so don't pass up the opportunity to buy a desired title, many of which have been discontinued. This is especially true of the adult titles, several of which have been dropped by their manufacturer recently due to 'objectionable content'. All tapes were recorded in the SP speed and are guaranteed against defects. Where the title has been changed for video the original title is given in parenthesis if known. Discounts: 5 or more pieces - 5%, 10 or more - 10%, 20 or more - 15%, 30 or more - 20%. Orders usually ship out within 24 hrs. or receipt. Money orders preferred, checks require time to clear. NO COD or credit card orders. Any titles sold out will be refunded. All domestic orders are shipped by UPS, for which a street address is required. UPS shipping: \$4 first tape, \$0.25 ea. additional. UPS 2nd Day Air: \$7.50 first tape, \$1 ea. additional. Foreign orders welcome, be sure to include airmail shipping. Cape Copy Center, 631 Main St., Hyannis, Mass. 02601. (508)775-6500.

The Legend of Dolemite - Rudy Ray Moore documentary! \$25. Dehmer: The Secret Life - Low budget recreation has an amazing 70's look and feel \$39. Strangers in the City - Affecting look at Latin family coping with NYC tenement life. 1962 \$25. Nothing But a Man - Black laborer faces prejudice during the civil rights era. A classic. 1964 \$39. Baby Love - Linda Hayden as a disturbed nymphomaniac who wreaks havoc on a family. 1968 \$25. Ginger - Essential exploitation. Cheri Caffaro \$29. The Abductors - 2nd in the Ginger series \$29. Girls Are For Loving - 3rd in the Ginger series \$29. Baring It All - 70's & 80's actress nude scenes \$29. Scorchy - Connie Stevens (nude scene) \$39. Mona's Place (Fandango) - Sex western \$29. Escape From Blood Plantation - Udo Kier \$35. Evil in the Swamp (All the Kind Strangers) - Samantha Egger \$19. A Professional Gun - Good spaghetti w/ Franco Nero \$19. Whitefire - Fred Williamson \$15. Valentina - Based on the Italian comic strip \$19. Smooth Velvet, Raw Silk - Laura Gemser, Annie Belle \$19. 36 Pilette - French teen is busting out of her dress \$29. La Petite Sirene - Schoolgirl falls for older man \$29. Bucktown - Fred Williamson \$25. Masque of the Red Death - Vincent Price \$19. The Pool Killer - Gothic horror/drama \$25. The Incredible Melting Man - Rainbeaux Smith \$19. Out of the Past - Noir classic. Robert Mitchum \$19. Night of the Hunter - Robert Mitchum \$25. Cape Fear '62 \$19. The Original Classic \$25. X The Man With the X-Ray Eyes - Ray Willis \$19. Basic in the Year Zero - Post nuclear survival \$19. Sheba, Baby - Pam Grier \$25. Friday Foster - Pam Grier \$25. Screams, Blood, Screams - Pam Grier \$25. Starlight Hotel - Australian version of The Wild Seed \$25. Les Fatterson Saves the World - Barry Humphries \$19. The Harder They Come - Jimmy Cliff classic. Long version \$25. Space Is the Place - Sun Ra. See review in PV17 \$25. Without You I'm Nothing - Sandra Bernhard's audacious concert film \$25. Zabriskie Point - Antonioni's anti-establishment statement \$25. Fellini's Roma \$19. Web of Deception - Italian thriller w/ nudity \$9. Emmanuelle in Bangkok - Good entry in the series \$19. Striptease College Girls - 40's roadshow feature \$25. Score - Radley Metzger exploitation w/ Lynn Lowry \$29. House on Straw Hill - Erotic horror w/ Linda Hayden \$29. Who Slew Auntie Roo? - Shelley Winters \$29. Snake Dancer - Glenda's exotic dance routine with snakes gets her busted by the cops. Euro, retitled. 70's \$29. The Girl - Franco Nero is sandbagged by a 14 yr. old nymphette \$29. Shaft - That Shaft is a bad mother... Richard Roundtree \$25. 'Tis Pity She's a Whore - Charlotte Rampling \$19. The Thora (The Divine Mr. J) - Religious satire w/ Bette Midler \$19. Shaft's Big Score - Sequel to Shaft \$19.

The Candy Snatchers - One of the best exploiters of the 70's. "... a real find ... obscure and well made" - PV15. Susan Sennet \$29. Blood Bride - The groom has a nut fixation - bride beware \$25. The Haunting of Julia - 70's horror \$25. Widow's Nest - Italian horror w/ Patricia Neal \$9. The Jar - One of the strangest ever. Nightmare inducing \$25. Nail Gun Massacre - 2 horror/bad movie \$25. Gallery of Horror - One of the worst ever, great fun! Lon Chaney Jr. \$19. Frankenstein's Castle of Freaks - With Boris Lugosi \$19. The White Slave Eyes - 70's classic \$25. Vengeance! - If you liked Victims you'll like Vengeance! \$19. Deadtime Stories - The 'Little Red Riding Hood' episode is the best \$25. Rabid Grammes - Euro gorefest \$19. The Comic - Obscure gore horror \$19. Bloodsuckers - Vampire cult. 1971 \$19. Arabian Nights - Fassolini epic. Original dubbed version (discontinued). Dubbing supervised by Fassolini himself. Better picture quality than subtitled version. 130 min. \$59. The Hawks and the Sparrows - Buster Keaton like father and son meet up with a philosophical talking crow. Seriocomic masterpiece from Pier Paolo Pasolini. Subtitled \$39. Prospero's Books - Warning: Watching this movie on acid may blow your mind! \$25. Vampires - "The ultimate erotic vampire movie" - PV. Lesbian bloodsuckers. Unrated version \$39. Is There Sex After Death? - Mondo/satire on early 70's sexual mores. Buck Henry \$29. The Black Mand - Post-Godfather exploiter. As entertaining as Mafia Massacre \$19. Foxstyle - Black night club owner saves country cousins farm. 1973 \$25. The Return of Josey Wales - Michael Parks \$25. Up Your Ladder - Incredible combination of American Style vignettes and Groove Tube type humor \$25. The Golden Triangle - Drug cartels battle. Hong Kong action \$15. Fiona - Britain's 70's sex queen \$25. Uncle Tom's Cabin - Kroger Babb's last roadshow epic. Italian. 1968 \$25. Sometimes Aunt Martha Does Dreadful Things - Great early 70's weirdness. See review in PV16 \$25. The Hollywood Strangler Meets the Skidrow Slasher - Stecker insanity. Original issue \$19. The Reflecting Skin - Best of the 90's so far. Unforgettable \$25. That Cold Day in the Park - Sandy Dennis is terrifying as repressed spinster \$25. You're the Big Boy Now - Biting black comedy. Elizabeth Hartman. 1968 \$25. Girl's Riot - Like a German Bava Innocent \$25. Bad Girls Go to Hell - Doris Wiseman exploitation. With Joe Bob intro \$29. Sex and the College Girl - Early 60's drive-in type. With Joe Bob intro \$29. Living Venus - 'Exposure' of the skin mag biz. H.G. Lewis. With Joe Bob intro \$29. The Adventures of Lucky Pierre - Early Friedman/Lewis nude. With Joe Bob intro \$25. She Devils on Wheels - All girl biker gang. Beware of Tiny! With Joe Bob intro \$39. Delirium - Italian slasher with the immortal Turk Gekowski \$19. Sisters of Satan (Alucarda) - Hysterical nuns. Dr. Juan Moxesuma \$29. Kill Crazy - Danielle Brilbois topless \$25. 'The Brain That Wouldn't Die' - With 'gore' scenes \$19. The Crawling Hand - With a mind all its own. 1963 \$19. The Giant Gila Monster - Least scary screen monster ever. A personal favorite \$19. Hideoous Sun Demon - Exposure to sunlight is disastrous \$19. I Eat Your Skin (Zombies) - Voodoo thrills. 1964 \$19. The Slime People - Emerge from the sewers of L.A. \$25. Robot Killer - Sony label. Best available print \$39. The Children - Radioactive killees \$19. Night of the Ghoulie - Ed Wood's girl gang epic \$19. Orgy of the Dead - Ed Wood's graveyard stripper revue. In Sexicolor \$19. Eegah! - Cave giant falls for Arch Hall Jr.'s girl \$19. Wild Guitar - Arch Hall Jr. is a singing sensation \$19. Mondo Elvis (Rock and Roll Disciples) - Unforgettable short doc. on some of the King's most devoted fans \$19. Teenage Confidential - Great trailers for 50's JD films \$19. Rhino's Guide to Safe Sex - Educational shorts from the 40's & 50's \$19. Saturday Night Sleazebag, Vol. 1 - College Girl Confidential - Suburban Confidential - Two mid-50's A.C. Stephen sexploitation \$19. Saturday Night Sleazebag, Vol. 2 - Motel Confidential - Office Love-In - Two late 60's A.C. Stephen sexploitation \$19. Carnival Rock - Rockabilly + pathos! \$19. Strange Behavior - Psychological experiments go awry \$25. Caged Women - WIP w/ Laura Gemser \$25. Women of Hell's Island - Wild Philippine WIP \$25. Women in Fury - Superior Brazilian WIP \$25.

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The Best of Sex and Violence - Essential trailer comp. hosted by John Carradine. Includes Dolemite, Disco Godfather \$25. Island of Lost Souls - Horror classic \$19. Freaks - Tod Browning's classic morality play \$25. Sister Emmanuelle - Teen sent to convent school \$19. Emmanuelle's Revenge - Joe D'Amato \$19. Midnight Strangers - Wealthy woman turns tricks for kicks \$19. Cat in the Cage - Coleen Camp, Sybil Denning \$19. Reform School Girl - Great AIP JD. 1957 \$19. The Peacekillers - Ultra violent biker \$29. Teenager - Girl wants to break into pictures. Sue Bernard. 70's \$29. Playgirl Killer - Canadian 2 horror w/ Neil Sedaka \$29. Rubin & Ed - Cripplin Glover \$39. Logans Run - Camp classic \$19. The Aphex - Scientist experiments with immortality \$19. The Wamp Women - Complete 73 min. version \$19. The Sadist - Arch Hall Jr.'s masterpiece \$19. Female Jungle - Jayne Mansfield \$15. Night Tide - Dennis Hopper. Best available print \$29. Slumber Party '57 - Rainbeaux Smith, Debra Winger \$25. Love Letters of a Portuguese Nun (Confessions of a Portuguese Nun) - Innocent young country girl lured to convent run by devil worshippers. Jess Franco masterpiece. This is a film transgirl and does not come in a picture box \$19. The Red Menace - Great anti-communist drama. 1949 \$25. The Black Centauro - Wild Lee Frost exploitation \$29. The Florida Connection - June Wilkinson \$19. Keep My Grave Open - S.F. Brownrigg \$19. The Wet Spy - Teen oriented musical comedy (?) w/ Jayne Mansfield and Phyllis Diller \$29. Hollywood Horror House - Psycho gigolo. John David Garfield. 1968 \$29. Dracula vs. Frankenstein - Al Adamson 2 horror classic \$29. Teorema - Stranger seduces entire family. Pasolini \$29. Acoustone (The Trouserer) - Pasolini's first \$29. Umberto D. - Neorealist DeSica. Original Embassy release \$19. Nights of Cabiria - Best movie ever? Fellini. On 2 tapes \$25. Cauldron of Blood - Spanish horror w/ Karlhoff \$19. The Mad Doctor of Blood Island - John Ashley \$29. The Erotic Adventures of Don Quixote - Historical exploitation \$25. Naughty Knights - British sex comedy set in medieval times \$25. Django - Franco Nero spaghetti western \$25. Master's Revenge (Devil Rider) - Obscure Florida biker/exploiter \$25. Hell Squad - Vegas showgirls turn commandos. Grade 2 sexer \$19. Spurs of Death (Rooster) - Cockfighting. Kristine DeBell, Sally Marr. 70's \$19. Too Hot to Handle - Cheri Caffaro kicks tall \$25. Big Bird Cage - WIP w/ Pam Grier, Anita Ford \$25. Viva Knievel! - Stars the crashmeister himself \$25. Mandingo - Ken Norton, Susan George \$25. Black Caesar - Prime exploitation. Fred Williamson \$25. Nell Up in Harlem - Sequel to Black Caesar \$25. Foxy Brown - Pam Grier \$25. High School Confidential - Mamie Van Doren. Letterboxed \$19. Shack Out on 101 - Waitress fights communism. 'A trash classic' - Maltin \$25. Brain of Blood - Al Adamson chaos w/ gore \$19. Sweet Sweetback's Baadasssss Song - Uncut, uncensored, unapologetic \$29. The Wicker Man - British erotic horror. Uncut 100 min. version \$25. Four White Trash 2 (Scum of the Earth) - S.F. Brownrigg swamp horror \$25. Suspria - Unrated version \$25. Unrated version letterboxed \$29. Motel 45 - Abel Ferrara powerhouse \$29. Microwave Massacre - Black comedy is so inept I suspect the involvement of Jerry Lewis \$29. Another State of Mind - Punk documentary w/ Social Distortion \$25. The Kirlian Witness - Telepathic plants! \$25. The Desert Tigers - The movie with a split personality. Half WW2/bad movie, half SS Experiment type atrocities \$25. Mr. Mean - Fred Williamson \$19. Ladies of the Lotus - White slavery boss (Boss Nigger) ring in Hong Kong \$19. Shocking Asia - 70's mondo \$25. Shocking Asia 2 - More mondo thrills \$25. Mondo Magic - Completes the set \$25. Drive-In Massacre - The killer is still loose! 1976 \$19. Patrick - Australian horror \$25. Torture Chamber of Dr. Sadism - Very atmospheric. 1967 \$25. Dr. Jekyll's Dungeon of Death - Las Vegas sex act/horror. 1979 \$19. The Boogeyman - Ulli Lommel \$19. The Reincarnate - Supernatural theme \$19. Curse of the Blue Lights - Subterranean ghouls \$19. Judgment Day - Evil in the town of Santana \$19. Zombie Heavy govt. Lisa Farrow \$25. The Mad Butcher - Black comedy w/ Victor Buono \$25. Dark Power - 2 horror w/ Lash LaRue \$29.

The Devil at Your Heels - Ken Carter wants to jump a car a mile! Classic doc., unforgettable images \$29. Emmanuelle: Queen of the Desert - Laura Gemser avenges her sister's rape \$29. The Wild, Wild, World of Jayne Mansfield - Mondo Jayne! \$29. Rainbow Bridge - Hendrix's last American concert \$19. Desperate Living - Visit the denizens of Mortville. John Waters \$25. Private Parts - Great black comedy. 1972 \$25. Santa Sangre - Jodorowsky's most Fellini-like \$25. Amazon Jail - Good WIP \$29. Emmanuelle in the Country - Laura Gemser \$19. Driller Killer - Grim Abel Ferrara \$19. The Bad Bunch - Greydon Clark exploitation \$29. Mirrors - Kitty Winn \$19. Suburban Roulette - H.G. Lewis social commentary \$19. Just for the Hell of It - Post JD, pre-punk youth mayhem. An orgy of destruction. Great! \$19. 2000 Maniacs - "The South's gonna rise again" \$19. The Wizard of Gore - The ultimate in post-hypnotic suggestion \$19. Valley of the Dolls - Sharon Tate \$19. Beyond the Valley of the Dolls - Autographed by Russ Meyer \$29. Kiss Me Deadly - Stylish cult fave \$25. American Fable - Photographer falls for his 16 yr. old neighbor. Nicole Harrison is a dreamy vixen \$35. Confessions of a Blue Movie Star - Behind the scenes of German sex film. Early 70's mondo type \$29. The Rain People - Woman abandons husband, takes up with brain damaged ex-football player. 1969 \$25. Black Sister's Revenge (Emma Mae) - First rate Jama Panaka exploitation \$29. Honky - Interracial dating. Brenda Sykes \$29. The Angry Breed - Nazi bikers, an acid costume party and Lori Martin (Cape Fear) filling out a bikini. 1968 \$29. The Lickerish Quartet - Radley Metzger \$29. Porcile (Pigety) - Two stories, medieval and modern, form the basis for this Pasolini parable. Subtitled \$39. Sinner's Blood - 70's exploitation/biker \$19. Babe! - Run-away orphan. Yasmine Bleeth \$29. Cagliula's Perversions - Euro exploiter \$29. What's the Matter With Helen? - Shelley Winters \$19. Mad Love - Peter Lorre \$19. Children of the Damned - 60's horror \$19. Hunter Squad - They lure the enemy to bed. 70's \$19. Screams Bloody Murder - 'Goreography' \$19. Satan's Cheerleaders - Greydon Clark \$25. Last Orgy of the Third Reich - Nazi theme exploitation \$29. Corruption (Sweet Trash) - Indescribable noir/sleaze/sexploitation. Early 70's \$35. Rude (Eat Out More Often) - Rudy Ray Moore in concert! \$19. Superfly - Classic black exploitation \$25. Black Mama (Black Hooker) - \$37. oddity \$19. Emmanuelle's Daughter (Emmanuelle: Queen of Sados) - Francoise Proulx \$19. Emmanuelle in Africa - Karin Schubert \$19. The Guy From Harlem - Obscure exploitation \$25. Super Soul Brother (The \$6,000 Nigger) - Wildman Steve \$19. In Your Face (Aar) - Outrageous exploitation \$19. The Schoolgirls - Euro exploitation \$19. Turkish Delight - Monique van der Ven \$19. Schoolgirls...Growing Up - Classic 70's young Eurotics \$19. Schoolgirls - The Report - More 70's teen exploits \$19. Run, Rabbit, Run - Teenage girl must choose between her boyfriend and...Daddy! Euro. 1968. No picture box \$19. Don't Go Near the Park - Early Linnea Quigley. Weird, fun \$39. The Black Klansman - T.V. Mikels \$25. Black Godfather - Excellent exploitation \$19. Hummer - Dave Friedman drive-in fave \$25. She Freak - Dave Friedman exploiter \$19. The Devil's Son-in-Law (Petey Wheatstraw) - Rudy Ray Moore \$19. Savage Inmates - Jess Franco \$19. Screams From (A Screamin from the Streets) - Super 70's sleaze. Uncut 86 min. version. Original issue \$39. The Cutthroats - Early 70's exploitation set in WW2 prison camp \$39. Captive Women (Naked Super Witches of the Rio More) - Jess Franco \$19. Captive Women 3 (Sweet Sugar) - 7 min. longer than Sweet Sugar version \$19. Daughter of Death (Julie Darling) - Incest theme \$19. Death Game (The Seducers) - Coleen Camp & Sandra Locke \$25. Little Miss Innocence - Similar to The Seducers \$25. The Woman Inside - The Glen or Glenda of the 70's \$39. Penitentiary - Jama Panaka \$19.



All the Lovin' Kinkfolk - Hillbilly exploitation. Early 70's \$35. Bad Girls Dormitory - Sleazy bad movie \$19. Grave of the Vampire - 70's horror \$29. Dance Hall Bachelorette - Lenny Butler \$19. Hell's Angels on Wheels - Jack Nicholson \$25. My Favorite Butler (What the Swedish Butler Saw) - Long version \$19. The Final Comedown (Blasphemy) - Angry blasphemy \$19. Hot Sublimation - Israeli teen sexer \$25. Christy Evil - The ultimate Xmas movie. Original issue, great box \$29. Revenge of the Wild Bunch - Box Office Int. western \$25. Bloody Trail (Montego) - Unique western w/ rebel slaves & sex \$25. Gone in 60 Seconds - Original issue \$25. The Miss Nude America Contest - Doc. filmed in nudist camp run by wheelchair bound sex maniac! Original issue. 1975 \$25. Psychothriller - Sadistic killer. Mexican \$25. Caged Fury - Good WIP \$35. The Cars That Eat People - Wicked black comedy \$19. Single Room Furnished - Jayne Mansfield \$25. Death Wish Club - Great noir-like oddity \$25. Deadbeat at Dawn - Defiant live exploitation. Low budget masterpiece \$19. The Todd Killings - The original River's Edge. Powerful \$25. Terminal Island - Women sent to penal colony. Original issue \$29. Black Shampoo - Prime exploitation \$29. Manaster of Hydra (Island of the Doomed) - Nice color print \$29. Deadwood '76 - Arch Hall Jr. \$19. Crime of Crimes - Aldo Ray is an ice cream truck driving molester! \$35. Death Curse of Tartu - Doug Hobart is Tartu \$25. Dr. Black and Mr. Hyde - Bernie Casey \$29. Love Camp - Guru exploits his followers. Laura Gemser \$29. Children Shouldn't Play with Dead Things - Bob Clark \$29. Dog Eat Dog - Jayne Mansfield \$25. Pets - Candace Erickson is held in a lavishly furnished cage by a demented 'collector'. Outstanding exploitation. No picture box. 1973 \$19. Immoral Tales - Walterian Borowczyk classic. No picture box \$19. Within the Cloister - Sex starved nuns. Directed by Borowczyk. No picture box \$19. I Start Counting - British drama/suspense w/ Jenny Agutter. 1969. No picture box \$25. Ring of Darkness - Anne Heywood is a practicing devil worshipper with daughter Lucifer wants for his bride. No picture box \$19. Little Lips (Piccole Labbra) - Disabled vet desires a prettier young daughter. No picture box \$19. Young Aphrodites - Adolescent sexual awakening in ancient Greece \$39. Coffy - Pam Grier is not to be messed with. Classic exploitation \$25. Dynamite Chicken - Counterculture document w/ Richard Pryor \$25. Up Pompeii - British sex farce \$25.

Following is a selection of adult titles. Most of these movies are from X-rated's 'Golden Age', the period from 1970 to 1984, and were shot on film. Some of them deal with subject matter that would be considered too controversial to attempt today. Several of them have been discontinued by their manufacturer and will not be reissued in the future. Say no to cheapshot shot on video junk and check out the quality, diversity and themes of the classics. You must sign that you are at least 18 when ordering from this section.

Flesh Gordon - Complete X version. First time on video! \$49. The Second Coming of Eva - Non-stop sex w/ humor. Scandinavian. 1975 \$25. Judgement Day - Sex killed them - will they get a second chance? \$25. Naked Afternoon - Abigail Clayton's best \$25. First time at Cherry High - Miss Pepper and her charges \$25. Little Darlings - Teen theme. Lysa Thatcher. No picture box \$19. Angels: The Fireworks Woman - Artistic and risk taking classic of brother/sister incest. No picture box \$19. Red Heat - Aspiring actress runs into the Hollywood Strangler in this psychothriller/adult combo set in Las Vegas. No picture box \$19. Bordello - Danish period piece with wild humor. 1974 \$25. Insatiable - Marilyn Chambers classic \$29. Afternoon Tense - Early 70's softcore \$19. Hot Child in the City - Teen goes to town \$25. Sex in the Comics - Humorous live action takeoff on famous comic strips \$25. Angel Above, Devil Below - Great early 70's X-rated inspired \$29. Weekend Fantasy - "Sleazy, seamy, sadistic sickie" - The X-Rated Videotape Guide \$25.

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Climax of Blue Power - Phony cop assaults women in his custody. Good exploitation type. 1974. No picture box \$25. Story of Joanna - Atmospheric tale of a libertine in search of a submissive woman. Terri Hall. No picture box \$25. Girls in Blue - Combination of scenes from Little Girls Blue 182 120 min. \$25. Danish Pastries - 19th century girls school. Good softcore. No picture box \$25. The Tiffany Minx - Murder mystery. Rape. No picture box \$25. For Love of Money - Stud blackmails women with photos. Much oral activity \$25. Private Pleasures of a Woman - Seven women recount erotic experiences \$29. Sugar Britches - Vignettes, something for everyone. Jean Dalton \$25. Little Me and Maria Strangelove - High school seniors. No picture box \$25. Daddy's Little Girls - Humorous hillbilly theme \$29. The Good Girls of Godiva High - With twins Danielle & Daphne \$25. Eruption - Filmed in Hawaii \$25. Sean Stallion (Party at Kitty and Stud's) - Early Stallone X. Rocky drops his drawers! \$25. Breakdown - Black militants take over apartment. With Black Dog Carter. Early 70's. No picture box \$19. Waterpower - Based on the true story of the NYC enema bandit. No picture box \$25. Man With a Maid (The Naughty Victorians) - Classic B&D period piece. Authentic, one of the best. No picture box \$25. The Other Side of Julia - Four of the all time best scenes! - Only the Best Jackie O'Neill \$25. Pizza Girls (Hot and Saucy Pizza Girls) - Desiree Costeau \$25. 3 A.M. - This family plays together \$25. Dreams of Misty - Flashback to teen experience \$25. Swinging! Stewardesses - Good example of Euro soft X. 1972 \$25. Body Talk - Heaven St. John (Angelique Pettijohn), Kay Parker \$25. Tomboy - She plays football but she's all girl \$25. Star of the Orient - Kyoto Gee \$25. Sex World - Resort specializes in wish fulfillment \$25. Summer in Heat - Campers attacked by rapists. Similar to Deliverance. No picture box \$25. Reflections - Kissin' cousins. Annette Haven \$25. Seven Into Snowy - Abigail Clayton \$29. Fantasy Girls - Early DeFenzy \$25. Subblegum - Tina Ross, Candy Cummings \$25. Eat at the Blue Fox - Tijuana sex club. Kitten Natividad \$29. Her Name Was Lisa - Drugs were her downfall. Vanessa Del Rio \$29. The Pink Ladies - Samantha Fox \$25. Scooter Trash - Nasty bikers and their chicks. No picture box \$25. Pleasure Masters - A Twilight Zone twist from DeFenzy \$25. Skintight - Sex clinic \$25. My Pretty Go Between - Beverly Glen \$25. Starmaker - Copper Penny \$25. Do You Wanna Be Loved? - Rene Bond, Anita Sand (a busty redhead) \$25. Marriage and Other Four Letter Words - Rainbow Robbins. 1974 \$25. The Secret Dreams of Zona Q. - Housewife's fantasies come true \$25. Randy - The Electric Lady - Desiree Costeau. Written by Terry Southern. No picture box \$25. A History of the Blue Movie - Alex DeFenzy's classic doc. 120 min. No picture box \$25. Garage Girls - Good action plus humor \$25. Hot Rackets - Tennis anyone? Desiree Costeau \$25. Nightdreams - Artful and imaginative classic \$29. Suzie Superstar - Shauna Grant \$25. Teenage Sex Kitten - Rene Bond is abducted by demented hermit. Much more like a 70's exploitation movie in plot. An absolute classic. No picture box \$25. Little Girls Lost - The casting couch lives. Tigr, Veronica Mart \$29. Loves of Lolita - Angel West \$25. Lady Lust - Edy Williams. No picture box \$25. Victims of Kung Fu - Rape victims learn martial arts. 1975 \$25. A Dirty Western - Quality sex western \$25. Sixteen - Vignettes include hot teen \$29. American Pie - 50's motif. Lysa Thatcher \$25. The Opening of Misty Beethoven - Multiple award winner \$25. The Velvet Edge - Explores the effluent. No picture box \$25. Filtration - Angelique Pettijohn, Kitten Natividad \$25. Thru the Buns - Best of the vignette type. Jennifer Welles & teen boy, teen girl & older man, intense B&D \$25. The Pony Girls - Set on a horse ranch \$25. The Erotic Adventures of Candy - Carol Connors \$25. Candy Goes to Hollywood - Sequel to Erotic Adventures of Candy. Carol Connors \$25. Prisoner of Paradise - Female war prisoners on Japanese island. John Holmes, Seka (as Lisa!) \$25. Candy Strippers - Hospital-ity. 1980 \$25. The Resurrection of Eve - Her sexual history recalled. Early 70's classic. Marilyn Chambers \$35. The Liberation of Honeydell Jones - Country Lovin' \$25. 3 Cheers for BJU - Call girl school \$25. Teenage Fantasies - Rene Bond \$25. China DeSade - Similar to Apocalypse Now. Offbeat \$25.

Autobiography of a Flea - Based on the Victorian novel. Innocent Belle is debauched by pimps. Jean Jennings \$29. Peach Fuzz - 70's teen sexer w/ Lysa Thatcher. No picture box \$19. Playthings - Lysa Thatcher \$25. Virgin and the Lover - Man loves his mannequin! Jennifer Welles \$25. Student Bodies - Suzie Kuffet \$25. The Legend of Lady Blue - Maureen Spring \$25. Teeny Buns - Nancy Hoffman \$25. Young, Wild & Wonderful - Candi Barbour \$25. Amour French \$19. Devil's Ecstasy - Occult theme \$25. Deep Rub - Desiree Costeau \$25. Candi Girl - Serena \$25. A Formal Fausett - Dorothy LeMay \$25. House of 1,001 Pleasures - Euro \$25. Josephine - Euro period piece \$25. Heavenly Desire - Seka \$25. Love Couch - Humorous \$19. Love Theater - German, funny \$25. Lure of the Triangle - Underwater action \$25. Midnight Hustle - Teen hookers \$25. Mobile Home Girls - Euro \$25. Small Town Girls - Take a spin on the rape wheel! Valerie Darlyn \$25. South of the Border - Debbie Truelove. Mystery director \$25. Powerbabe - Takeoff on Superman \$25. Summer School - Lysa Thatcher \$25. Triple Play - Mystery director \$25. Twin Tarts - Brooke & Taylor Young \$25. A Little Sex in the Night - French \$19. Sticky Fingers & Taylor Young \$25. Dr. Cartwheels 1869 Love Root Elixir. Sex western w/ Marsha Jordan. No picture box \$25. Erotic Olympics - To choose the best stud \$25. Las Vegas Erotica - Travelogue type. Mystery director \$25. French Heat - Same description as last \$25. French Throat - Ditto \$25. European Sex Vacation \$19. Pet of the Month - Set in Hawaii \$19. Summer of Laura - Marsha Moon \$25. Porno Screenings - Jennifer West \$19. Stephanie's Lust Story - Gena Lee \$25. Desert Lovers \$19. Feelings - Terri Hall \$25. Soft Places - Annette Haven \$25. Undressed to Kill - Lily Lamarr \$25. The Kowloon Connection - John Holmes \$19. Contact - Swingers. 1974 \$25. Extreme Close-Up - Gloria Leonard \$25. Strangers When We Meet - Encounter group. No picture box \$19. Inside Georgina Spelvin - Guess who? \$25. Bacchanale - Young woman who loves her brother embarks on a series of dreams that serve as analysis. Artful, bewildering. No picture box \$25. Nostalgia Stage - Vintage loops from the 20's & 30's in excellent quality. No picture box \$19. Hitler's Harlots - Three girls suspected of anti-Nazi activities are 'interrogated'. Laughably low budget. Early 70's. No picture box \$19. X-Rated Grab Bag - 10 different titles of my choice. Cannot be used toward quantity discount \$88. Body Lust - That ubiquitous mystery director again \$25. Love Lips - BJ special \$25.

\*\*\*Reference Book\*\*\* Anyone with even a passing interest in adult films will want to get the X-Rated Videotape Guide by Robert H. Rimmer. This is the Psychotronic Encyclopedia of vintage and classic X. Reviews for 1,300 films from 1968-1985 plus a supplemental index. Order your copy directly from the publisher: Challenge Press, Box 2708, Quincy, Mass. 02169. Cost is \$20 ppd.

Psychotronic Grab Bag - 10 different Psychotronic titles (most of which can be found elsewhere in this ad) for \$75. Satisfaction guaranteed or you may return them all! This offer cannot be used toward the quantity discount.

Rudy Ray Moore party records - now available on pre-recorded audio cassette. Before Dolemite, Rudy was legendary for his nightclub performances and party records. Check out the fine rap of the man who was "through with it before others learned what to do with it!" Titles available: Eat Out More Often, This Pussy Belongs to Me, The Cockpit, I Can't Believe I Ate the Whole Thing, The Zodiac Album, The Player, The Hustler, Sweet Peter Jeter, The Streaker, Dolemite For President. Only \$5 ea. or all 9 for \$40.

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# NEVER TO BE FORGOTTEN

**HERBERT ANDERSON** (77), from Oakland, CA, was Mr. Mitchell, the dad on *DENNIS THE MENACE* (59-63) but he also acted on Broadway and was with Warners starting in '39. Features include: *THE BODY DISAPPEARS* (41), *I BURY THE LIVING* (58), *HOLD ON!* (66) and he was on *HITCHCOCK*, *BATMAN*, *THE MAN FROM U.N.C.L.E.* and other TV programs.

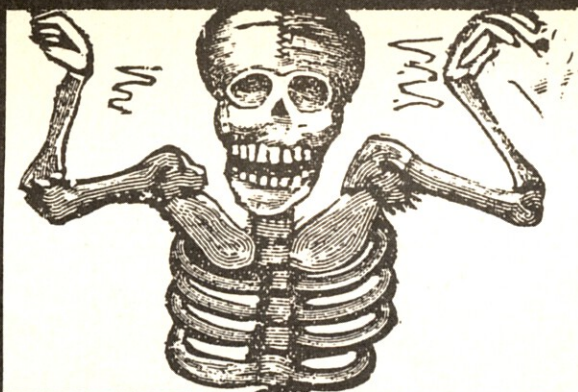
**LINDSAY** (Gordon)

**ANDERSON** (71), born in Bangalore, India, was a film critic and magazine editor, made documentaries, directed plays, acted and helped launch the British "free cinema" movement with *THIS SPORTING LIFE* (63). His three best known films all feature Malcolm McDowell as the same anti-establishment character Mick Travers. They are *IF...* (69), which received an early X rating in America, *O LUCKY MAN!* (73) and *BRITANNIA HOSPITAL* (82). He also directed a tour documentary for Wham (85) and *GLORY! GLORY!* (87) for HBO. His father was a Scottish major general.

**JAMES T. AUBREY JR.** (75), from LaSalle, Ill., was president of top rated CBS (59-65) then was the controversial head of MGM at the time (69-73) of movies like *ZABRISKIE POINT*, *BREWSTER MCLOUD*, *PRETTY MAIDS ALL IN A ROW*, *SHAFT*, *PRIVATE PARTS* and *PAT GARRETT AND BILLY THE KID*. He was married to actress Phyllis Thaxter (*HOUSE OF WAX*) who appeared in *THE CAREY TREATMENT* (72) along with their daughter Skye.

**LINA BASQUETTE** (Baskette) (87), from San Mateo, CA, was a child actress and Zigfield Follies ballerina who starred in silent films including *PENROD* (22) and *THE YOUNGER GENERATION* and Demille's *THE GODLESS GIRL* (both 29). She retired from acting in the 40s. Sam Warner was the first of her six husbands.

**ROBERT BLOCH** (77), from Chicago, had his first story published in the pulp magazine *Weird Tales* in 1934. After *PSYCHO* (60) was based on his book, the famous prolific author became a TV and screen writer (and his stories were adapted by others). Credits include 15 *HITCHCOCK* TV shows (60-65), 8 *THRILLER* episodes (61-2), *CABINET OF DR. CALIGARI* and *THE COUCH* (both 62) and the William Castle movies *STRAIGHTJACKET* and *THE NIGHT WALKER* (both 64). *THE SKULL* and *PSYCHOPATH* (both 65), *THE DEADLY BEES* (66), *TORTURE GARDEN* (67), *THE HOUSE THAT DRIPPED BLOOD* (71) and *ASYLUM* (72) were all from Amicus in England. Bloch also wrote 4 *STAR TREKS* (66/7), 2 *JOURNEY INTO THE UNKNOWN* episodes (68), several Curtis Harrington TV movies, 3 for *DARKROOM* (81) and wrote and directed a *NIGHT GALLERY* episode



(71). Bloch is the main reason we remember Ed Gein (and Anthony Perkins) today.

**ROY CASTLE** (62) was a British actor who was in *DR. TERROR'S HOUSE OF HORRORS* (the voodoo segment) and *DR. WHO AND THE DALEKS* (both 65) and *LEGEND OF THE WEREWOLF* (74). Castle was also in the Guinness Book Of World Records as the world's fastest tap dancer!

**CHRISTIAN-JACQUE** (Christian Maydet) (90), from Paris, directed nearly 70 features

(since 1932) including *BLUEBEARD* (51), *LUCREZIA BORGIA* (52), *MARCO THE MAGNIFICENT* (65), some 60s spy movies, *THE LEGEND OF FRENCH EATING* (71) and *DR. JUSTICE* (75). The former film critic was married five times. One wife (Martine Carol) was in many of his features.

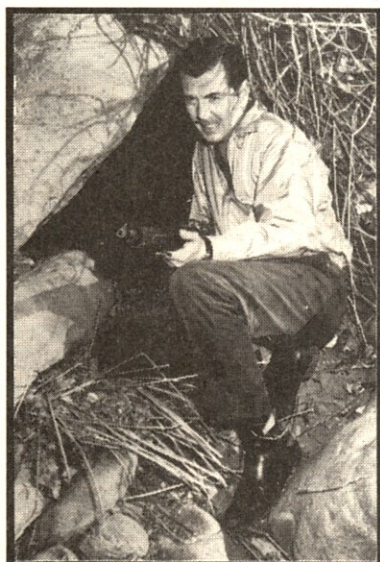
**JAMES CLAVELL** (69), from Sydney, was a novelist who had been a British Royal Artillery Captain and spent time in a Japanese WWII prison camp. He was a scriptwriter for *THE FLY* (58), *WATUSI* (59), *THE GREAT*

*ESCAPE* (63), *THE SATAN BUG* (65) and others. Clavell also directed features including *FIVE GATES TO HELL* (59), the hit *TO SIR WITH LOVE* (67) and *THE LAST VALLEY* (71). His Asian based best sellers *Shogun*, *Noble House* and *Tai-Pan* all became TV mini-series.

**PETER CUSHING** (81), from Kenley, England made his stage debut in '35, was in Hollywood features (39-41), Olivier's *HAMLET* (48) and became famous starring on TV dramas including 1984 (54). *THE CURSE OF FRANKENSTEIN* (56) made him an international star and he went on to play Baron Frankenstein five more times. Cushing became the horror star at Hammer (and Amicus - and Tyburn), frequently co-starring with Christopher Lee. Cushing opposed *Dracula*, a mummy, a gorgon, an abominable snowman, werewolves, Robin Hood, She and various vampires, monsters and aliens - and he was always convincing. He also was Sherlock Holmes, Dr. Who and Grand Moff Tarkin. The last of Cushing's 91 features was *BIGGLES* (85) and his

autobiography was published the next year. He was named an officer in the Order of the British Empire in '89. His wife, stage actress Helen Beck, died in '71. Cushing died 8/11/94 from cancer.

**DIMWIT** (Ken Montgomery) (36), from Vancouver, was drummer for the Subhumans, D.O.A., Pointed Sticks, The Moderaires and The Four Horsemen (recently signed to Atlantic). Pointed Sticks were in Hopper's *OUT OF THE BLUE* (80) and D.O.A. appeared in the sci fi movie *TERMINAL CITY RICOCHET* (90). Montgomery was one of "220" (!) people who OD'd on China White in Vancouver in '94.



Robert Hutton —  
*THE SLIME PEOPLE*



**JACK DODSON** (63), from Pittsburgh, was county clerk Howard Sprague on *THE ANDY GRIFFITH SHOW/MAYBERRY R.F.D.* (66-71). A serious stage actor, he also was on many TV programs and in features including *LI'L ABNER* (59), *THE GETAWAY* (72), *PAT GARRET AND BILLY THE KID* (93) and *SOMETHING WICKED THIS WAY COMES* (83).

**JOHN DOUCETTE** (73), from Brockton, Mass., was in over "130" features including many westerns, *SABU AND THE MAGIC RING* (57), *THE 7 FACES OF DR. LAO* (64), *PARADISE HAWAIIAN STYLE* (66) and *THE FASTEST GUN ALIVE* (67). He appeared on *SUPERMAN* (3 times), *SCIENCE FICTION THEATRE* (twice), *TARZAN*, *KOLCHAK* and many other TV shows.

**JOHNNY DOWNS** (80), from Brooklyn, was in dozens of silent Our Gang shorts (1923-27), usually as a bully. He was also in Hal Roach's *BABES IN TOYLAND* (34), many 30s and 40s "campus" musicals, *THE MAD MONSTER* (42) and other features until 1952. He also did vaudeville work and hosted a children's TV show in San Diego for 17 years.

**CHARLES DRAKE** (Ruppert) (76), from NYC, was in features starting at RKO in 39. Some were: *THE HUNCHBACK OF NOTRE DAME*, in three small roles (39), *THE MALTESE FALCON* (41), *TARZAN'S MAGIC FOUNTAIN* (48), *HARVEY* (50), *IT CAME FROM OUTER SPACE* (53), *TOBOR THE GREAT* (54), *VALLEY OF THE DOLLS* (67) and *THE SEVEN MONITES* (71). He also appeared on *THE INVADERS*, *THE MAN FROM U.N.C.L.E.*, *STAR TREK*, *LAND OF THE GIANTS* and other programs.

**TOM EWELL** (Yewell Tompkins) (85), from Owensboro, Kentucky, was primarily a stage star who recreated his Broadway role in *THE SEVEN YEAR ITCH*, (55) with Monroe, then was in *THE GIRL CAN'T HELP IT* (56) with Mansfield. He was also in Lang's *AMERICAN GUERRILLA IN THE PHILIPPINES* (50), *LOST IN ALASKA* (52), *STATE FAIR* (62), *THEY ONLY KILL THEIR MASTERS* (72) and *THE LAST TYCOON* (76). He had his own TV show (60/61) and was a regular on *BARETTA* (75-78). Ewell also appeared on *LIGHTS OUT* and *HITCHCOCK*.

**BILL FERET** (52), from Chicago, was a NYC based writer (*The Monster Times*, *The Betty Pages*, *Filmfax*...) and artist who wrote the 84 book "Lure Of The Tropics," about jungle women in movies and comics.

**BERT FREED** (74), from The Bronx, made his Broadway debut in 42. He later was in "75" features including *INVADERS FROM MARS* (53), *THE DESPERATE HOURS* (55), *WHATEVER HAPPENED TO BABY JANE?* (62), *WILD IN THE STREETS* (68), *BILLY JACK* (71), *EVEL KNEIVEL* (72), and *BARRACUDA* and *TIL DEATH* (both 78). Freed's "over 200" TV appearances included *HITCHCOCK*, *THE OUTER LIMITS*, *THE MUNSTERS*, *VOYAGE TO THE BOTTOM OF THE SEA*, *THE GREEN HORNET*, *TARZAN* and *KOLCHAK*.

**DANNY GATTON** (49), from Newburg, MD, was an ace D.C. area guitarist who recorded "redneck jazz" albums for various indy labels (and two for Elektra). Gatton was in a local band by the age of 14 and had played with Roger Miller and Robert Gordon. He shot himself.

**ARTIE GLENN** (79) wrote "Crying In The Chapel," a 65 hit for Elvis.

**NADIA GRAY** (Kujnir-Herescu) (70), from Bucharest, was the partygoer who strips in *LA DOLCE VITA* (61). Her many other features (made in many countries) included *VALLEY OF THE EAGLES* (51), *SINS OF CASANOVA* (54), the Hammer film *MANIAC* (63) and *THE*

*NAKED RUNNER* (67). She was also a singer and headlined a nightclub show in NYC.

**JACK HANNAH** (81) was an animator and director with Disney starting in 33 and later worked for Walter Lantz. He was best known for his "over 100" Donald Duck cartoons.

**JOAN HARRISON** (83) from Guildford, England, was one of the few female producers in Hollywood during the 40s (*THE PHANTOM LADY* - 44, *RIDE THE PINK HORSE* - 47...). A secretary for Hitchcock in the 30s, she co-wrote the screenplays for his *JAMAICA INN* (39), *REBECCA* and *FOREIGN CORRESPONDENT* (both 40), *SUSPICION* (41) and *SABOTEUR* (42) and later went on to produce his TV series. Harrison married novelist Eric Ambler in 58.

**ALFRED HARVEY** (80) started Harvey Comics with his brother Leon in 1939. One of the longest lasting companies in the business, Harvey produced every type of comic book, but by the 50s, became best known for their many popular "kiddie" titles, including *Casper The Friendly Ghost* (soon to be a major motion picture), *Hot Stuff The Little Devil*, *Wendy*, *The Good Little Witch*, *Baby Huey*, *Little Audrey* and *Little Dot*. Many of them had been Paramount animated cartoons first, but Harvey created their own best selling character, *Richie Rich* (soon to be a major motion picture) in 1960. The full line of Harvey comics ended in 82.

**NICKY HOPKINS** (50), was a master studio musician who played the keyboards on many great British invasion hits (*Kinks*, *Yardbirds*, *Pretty Things*, *Beatles*, *Who...*), usually without credit. He was a member of *Screaming Lord Sutch And His Savages* at 16. Hopkins played on late 60s/early 70s Rolling Stones records, was a member of *The Jeff Beck Group* (68-9), briefly had his own band, *Sweet Thursday* (1 LP in 69), then joined *The Quicksilver Messenger Service* (69-71). While part of

the SF scene, he played on albums by *Jefferson Airplane*, *Steve Miller Band* and *Leigh Stevens*. He was also on records by countless other artists including all solo Beatles and recorded scores for Japanese movies. Hopkins also recorded three solo albums.

**ROBERT HUTTON** (Robert Bruce Winne) (73), was in films starting with WWII theme features at Warners in 43. He was later in *THE RACKET* and *THE STEEL HELMET* (both 51), *MAN WITHOUT A BODY* (57), *THE COLOSSUS OF NEW YORK* (58) *JAILBREAKERS* and *INVISIBLE INVADERS* (both 59) and *CINDERELLA* and *NAKED YOUTH* (both 60). He directed and starred in *THE SLIME PEOPLE* (63) and produced and starred in *THE SECRET DOOR* (64), made in Lisbon. He moved to England and starred in *THE VULTURE* (66), then had support roles in many more features including *YOU ONLY LIVE TWICE* and *TORTURE GARDEN* (both 67), *TROG* and *CRY OF THE BANSHEE* (both 70) and *TALES FROM THE CRYPT* (72). Hutton later retired in Kingston, New York.

**ISH KABIBBLE** (Merwyn Bogue) (88), from Erie, PA, was famous as the comic cornet player with bangs in *Kay Kaiser's band* (31 to 51). Ish appeared in *YOU'LL FIND OUT* (40) with Karloff, Lugosi and Lorre and sang the popular WWII era song "Three Little Fishes" (later used in the movie *ALICE, SWEET ALICE*).

**JACQUELINE** (Bouvier) **KENNEDY** (Onassis) (64) was played by Jacqueline Bisset in *THE GREEK TYCOON* (78), Jaclyn Smith in *JACQUELINE BOUVIER KENNEDY* (81), Blair Brown in *KENNEDY* (83), Francesca Annis in *ONASSIS* (88) and Roma Downey in *A WOMAN CALLED JACKIE* (92).



Patrick O'Neal —  
*CHAMBER OF HORRORS*



**ARTHUR KRIM** (84), from NYC, was an entertainment lawyer who was president of Eagle Lion films (46-49), took over and became chairman of United Artists (51-78) and later was the founder chairman of Orion (78-91). Orion was formerly Filmways which had been A.I.P. He received the Jean Hersholt Humanitarian Award Oscar in 74. His Russian born father ran a fruit stand on the lower East Side.

**DEREK "LEK" LECKENBY** (51) from Leeds, was lead guitarist with Hermans Hermit's, a British Invasion group that had 18 top 40 hits in America (on MGM). The group appeared in GO GO MANIA and WHEN THE BOYS MEET THE GIRLS (both 65) and starred in the Sam Katzman productions HOLD ON! (66) and MRS. BROWN, YOU'VE... (68). Leckenby, the one with the glasses, was still with the group (which had continued after singer Peter Noone left in 72).

**HENRY MANCINI** (70), from Cleveland, was the Universal staff composer from 52 to 58. Some of the many early features he worked on were: ABBOTT AND COSTELLO MEET DR. JEKYLL AND MR. HYDE, IT CAME FROM OUTER SPACE and CREATURE FROM THE BLACK LAGOON (all 53), THIS ISLAND EARTH (55), TARANTULA (56), ROCK PRETTY BABY (57), TOUCH OF EVIL and THE THING THAT COULDN'T DIE (both 58). Later credits include EXPERIMENT IN TERROR (62) and many other Blake Edwards features including the Pink Panther movies, THE KILLERS (64), WAIT UNTIL DARK (67), THE NIGHT VISITOR (71), NIGHTWING (79), MOMMIE DEAREST (81), LIFEFORCE (85) and FEAR (88). He had 7 top 40 theme hits (all on RCA - 60-71) and received four Oscars and 20 Grammys. Mancini's hit theme to the TV series PETER GUNN (58-61) became a rock band standard along the lines of "Louie Louie" and "Wipeout."

**WILLIAM MARSHALL** (77), from Chicago, was a big band singer and band leader who became a 40s actor. Some of his wives were actresses Ginger Rogers, Michele Morgan and Micheline Presle. Marshall also directed two features: ADVENTURES OF CAPTAIN FABIAN (51) and THE PHANTOM PLANET (61). He later was based in Paris.

**RICHARD MARTIN** (75) was a comic sidekick in many 40s B westerns (often with Tim Holt) and serials plus was in THE LEOPARD MAN (43) and THE MYSTERIOUS DR. M (46).

**STEVEN** (Horace Vincent) **McNALLY** (82), from NYC, was in features starting in 42, often as villains. Some roles were in BEWITCHED (45), JOHNNY BELINDA (48), CITY ACROSS THE RIVER and CRISS CROSS (49), NO WAY OUT (50), THE BLACK CASTLE (52), SPLIT SECOND (53), VIOLENT SATURDAY (55), THE FIEND WHO WALKED THE WEST (58), PANIC IN THE CITY (67), ONCE YOU KISS A STRANGER (69), VANISHED (71) and BLACK GUNN (72). He also was on HITCHCOCK, THE OUTER LIMITS, THE SIX MILLION DOLLAR MAN, FANTASY ISLAND and other TV shows.

**CAMERON MITCHELL** - see page 32.

**DENNIS MORGAN** (Stanley Morner) (85), from Prentice, WI was a singer and actor in features (using several names) starting in 36. He was in THE RETURN OF DR. X (39) and co-starred in major Warners 40s releases. After URANIUM BOOM (56), he starred on the series 21 BEACON STREET (59) and showed up in WON TON TON... (76). He also appeared on HITCHCOCK.

**HARRIET** (Hilliard) **NELSON** (85), from Des Moines, Iowa, portrayed Harriet Nelson, American mom from 44 to 66 on THE ADVENTURES OF

OZZIE AND HARRIET (radio then TV). She married Ozzie in 1935, was the vocalist with his band and appeared in at least a dozen musicals (35 to 44). The whole family starred in HERE COME THE NELSONS (52), she and Ozzie returned with OZZIE'S GIRLS (73) and appeared on NIGHT GALLERY and she was in DEATH CAR ON THE FREEWAY (79) and on FANTASY ISLAND.

**PATRICK O'NEAL** (66), from Ocala, Fl., was a Broadway and stage actor who was also in movies including THE MAD MAGICIAN (54), MATCHLESS (66), CASTLE KEEP (69), THE KREMLIN LETTER (70), SILENT NIGHT, BLOODY NIGHT (72), THE STEPFORD WIVES (75), NEW YORK STORIES (89), ALICE (90) and UNDER SIEGE (92). To some, his greatest role was as Jason Cravette in CHAMBER OF HORRORS (66). He was also on ONE STEP BEYOND, TWILIGHT ZONE, HITCHCOCK, OUTER LIMITS and THE NIGHT GALLERY. O'Neal lived in Greenwich Village and owned several NYC restaurants.

**MICHAEL PETERS** (46), from Brooklyn, choreographed and was in Michael Jackson's THRILLER and BEAT IT videos. He also directed many videos for others, choreographed Broadway musicals, choreographed THE JACKSONS: AN AMERICAN DREAM (92) and acted in features including THE FIVE HEARTBEATS. He had AIDS.

**KRISTEN PFAFF** (27) was the bass player for the group Hole. She OD'd two months after Courtney Love's husband did.

**DENNIS POTTER** (59) wrote the British TV series BRIMSTONE AND TREACLE (76) and PENNIES FROM HEAVEN (78), both later made into films, and the painfully autobiographical THE SINGING DETECTIVE (86). He also wrote novels and the features GORKY PARK (83), DREAMCHILD (85) and TRACK 29 (89).

**MOANA POZZI** (33) was a porno star. She also appeared in some mainstream movies including Fellini's GINGER AND FRED (85), and like Cicciolina, she made headlines in Italy and ran for public offices including mayor of Rome. Pozzi had cancer.

**FOREST C.** (Bud) **SAGENDORF** (79) drew the King features Popeye newspaper strip (daily or Sunday) from 58 until his death. He had been an assistant to Popeye creator Elzie C. Segar.

**HANS J. SALTER** (98) from Vienna, conducted orchestras accompanying silent films then scored sound features in Germany. He was later hired as Universal's horror (then sci fi) specialist in 38. He was still with the studio in the mid 60s. Some of the "150" movies Salter scored were TOWER OF LONDON (39), INVISIBLE MAN RETURNS, BLACK FRIDAY and THE MUMMY'S HAND (all 40), THE WOLF MAN, MAN MADE MONSTER and THE BLACK CAT (41), SON OF DRACULA, THE MAD GHOUL and FRANKENSTEIN MEETS THE WOLFMAN (all 43), HOUSE OF FRANKENSTEIN and SHERLOCK HOLMES FACES DEATH (both 44), SCARLET STREET (45), THE WEB (47), THE 5000 FINGERS OF DR. T (52), CREATURE FROM THE BLACK LAGOON (54), THIS ISLAND EARTH (55), THE MOLE PEOPLE (56), THE INCREDIBLE SHRINKING MAN and THE LAND UNKNOWN (both 57) and HITLER (62). This leaves out many other horror sequels and "Abbott And Costello Meet" comedies. Salter was nominated for four Oscars.

**HARRY SALTZMAN** (78) from New Brunswick, Canada produced nine of the James Bond movies (with his partner Albert Broccoli) up to and including THE MAN WITH THE GOLDEN GUN (75). Saltzman also produced the 50s Buster Crabbe TV series CAPTAIN GALLANT OF THE



With Dick Sargent



FOREIGN LEGION, LOOK BACK IN ANGER (58), SATURDAY NIGHT AND SUNDAY MORNING (60), THE IPCRESS FILE (65) and the two Harry Palmer spy sequels and Welles' CHIMES AT MIDNIGHT/FALSTAFF (66).

**DICK SARGENT** (Richard Cox) (64), from Carmel, CA, was Darrin #2 on BEWITCHED (69-72), replacing Dick York (who died in 92). Sargent was also in features including BEAST WITH A MILLION EYES (55), THE GREAT IMPOSTER (61), THE GHOST AND MR. CHICKEN (66), LIVE A LITTLE, LOVE A LITTLE with Elvis and THE YOUNG RUNAWAYS (both 68), THE GROUNDSTAR CONSPIRACY (72), THE CLONUS HORROR and HARDCORE (both 79), BODY COUNT (87) and TEEN WITCH and MURDER BY NUMBERS (both 89). Sargent made news for publicly coming out of the closet in 91 and became a gay rights advocate. He was also in "over 300" TV program episodes including HITCHCOCK and FANTASY ISLAND.

**SAVANNAH** (Shannon Wilsey) (23), from Tusten, CA, was a blonde porno star, stripper and groupie who headlined many X tapes and was also in INVISIBLE MANIAC, SORORITY HOUSE MASSACRE II and GHOUL SCHOOL (all 90), LEGAL TENDER (91) and other R features. She lived with Greg Allman (and was in his videos) and her last boyfriend was said to be Pauly Shore. She had been involved with Billy Idol, Marky Mark, David Lee Roth, Vince Neil, Alex Rose, Slash (and hard drugs). Wilsey shot herself with a 9mm automatic in Hollywood.

**TERRY SCOTT** (67) was in many British comedies including GONKS GO BEAT (65), CARRY ON UP THE JUNGLE (70) and CARRY ON HENRY (71). He also was a regular on the BBC program TERRY AND JUNE.

**SONNY SHARROCK** (53) was an influential NYC based jazz (and rock) guitarist who played with Pharoah Sanders, Herbie Mann and Miles Davis (the "Jack Johnson" LP). He was a member of the group Last Exit and recorded many acclaimed solo albums.

**K. T. STEVENS** (Gloria Wood) (74) started as a child actress and was later in PORT OF NEW YORK (49), VICE SQUAD (53), JUNGLE HELL (56) with Sabu, MISSILE TO THE MOON (58), PETS (73) and THEY'RE PLAYING WITH FIRE (84). She also acted on Broadway, on radio and TV soap operas and appeared on LIGHTS OUT, ONE STEP BEYOND and THRILLER and HITCHCOCK (two times each). Her father was director Sam Wood, known for several Marx Brothers classics and her one time husband was actor Hugh Marlowe.

**PAUL SWIFT** (60), from the Baltimore area, was the egg man in PINK FLAMINGOS. He was also in John Waters' MULTIPLE MANIACS (70), FEMALE TROUBLE (74) and DESPERATE LIVING (77). Swift had AIDS.

**JESSICA TANDY** (85), from London, made her stage debut in 1929. Some features were FOREVER AMBER (44), THE BIRDS (63), STILL OF THE NIGHT (82), COCOON (85), BATTERIES NOT INCLUDED (87) and COCOON II (88). THE MARRIAGE (54) was a TV series with her husband (since 42) and frequent co-star Hume Cronyn. She had also been

married to actor Jack Hawkins. Tandy also appeared on LIGHTS OUT and HITCHCOCK (3 times). She received 4 Tonys and an Oscar.

**DUB TAYLOR** (Walter Clarence Taylor III) (87), from Georgia, made his film debut in Capra's YOU CAN'T TAKE IT WITH YOU (38) and was in "500" movies. He was Cannonball in many Wild Bill Elliot 40s westerns and was in THEM! (54), BONNIE AND CLYDE and DON'T MAKE WAVES (both 67), THE WILD BUNCH (69) and other Peckinpah features, A MAN CALLED HORSE (70), EVEL KNEIVEL (71), BURNT OFFERINGS and THE CREATURE FROM BLACK LAKE (both 76), 1941 (79) and the recent MAVERICK (94). Taylor appeared on TWILIGHT ZONE, THE WILD WEST and other series and was a regular on HEE HAW. His son Buck Taylor also acts.

**DUCCIO TESSARI** (67) was an Italian set director (FISTFUL OF DOLLARS...) and screenwriter (HERCULES IN THE HAUNTED WORLD, GOLIATH AND THE VAMPIRES...) who went on to direct features, including a half dozen westerns. Some titles were MY SON THE HERO (61), A PISTOL FOR RINGO (65), DON'T TURN THE OTHER CHEEK (71) and ZORRO (75).

**DANITRA VANCE** (35), from Chicago, was an award winning serious stage actress and was the first black woman on Saturday Night Live (85-6). She was also in STICKY FINGERS (88) and LIMIT UP (89). Vance had cancer.

**FREDI** (Fredricka) **WASHINGTON** (90), from Savannah, GA, was a dancer who was hired by Josephine Baker when she was 16 and later acted in features including BLACK AND TAN (29) starring Duke Ellington, THE EMPEROR JONES (33) starring Paul Robeson

and the original version of IMITATION OF LIFE (34).

**ELENA M. WATSON** (36) from Norfolk, VA wrote the "Television Horror Movie Hosts" book (McFarland). She had muscular dystrophy.

**TERENCE YOUNG** (79), who was born in Shanghai, is best known for directing three Bond movies: DR. NO (62), FROM RUSSIA WITH LOVE (64) and THUNDERBALL (65). He wrote screenplays in the 30s and first directed features starting with CORRIDOR OF MIRRORS (48) which featured the debut of Christopher Lee (later in 3 others by Young). Some other credits are TOO HOT TO HANDLE (60) starring Jayne Mansfield, THE POPPY IS ALSO A FLOWER (66), WAIT UNTIL DARK (67), RED SUN (71), WAR GODDESS (73), THE KLANSMAN (74) and INCHON (80). Young's parents were Irish.

Thanks to: Mark J. Price (Canton, Ohio), Richard Harland Smith (NYC), Andreas Pieper (Munster, Germany), Eric Caiden (Hollywood), Mathew Goodman (Middlesex, England), Ted Newsom (L. A.), Steven Kiviat (Encino, CA), Michael Will (Montreal), Bob Plante (Schenectady, NY) and James Elliot Singer (Las Vegas).







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**BELA LUGOSI MEETS A BROOKLYN GORILLA**

The plot of this age-pearing lites horror spoof centres on a tropical island scientist who turns one half of a stranded comedy team into a gorilla. "Brooklyn Gorilla" co-stars an unlucky pair of Martin & Lewis lookalikes. In fact, the real drawing power of this film is Sammy Petros's Jerry Lewis impersonation. Bela Lugosi, in his usual "good" performance as the tropical tourist.

Black & White

AF126



**THE VIOLENT YEARS**

While we can only say for sure the Ed Wood wrote *The Violent Years* (the directorial credit going to William Mangham), the finished product from the opening sequence - a parade of bad girls signing on to a blackboard - to its mauling conclusion - *The Violent Years* certainly bears the mark of the master.

Despite the mediocre acting, static photography and wacko-headed editing, it is Ed Wood's dialogue that stands head and shoulders beneath them all. *The Violent Years* is the story of a poor little rich girl and her all-girl gang who prey on her service station attendants and crippled parked in lovers' lanes. It watches what happens to them doesn't turn you in to a J.D. chance, are nothing all.

Black & White

AF 131



**PEEPING TOM**

Made in 1960 by Michael Powell, *Peeping Tom* was a scandal. Previously hailed as a great English filmmaker, Powell was immediately an outcast upon the release of the film.

This study of a voyeuristic maniac who kills women while filming them on his 16mm camera created such a furor that Powell became an unbankable director. Curiously enough, Hitchcock's *Psycho* was released the same year but Powell's was made in England and their reaction to horror films of any kind was usually negative.

There are no scenes of nudity or gratuitous violence, yet the psychological sneakiness and emotional torment create an incredibly dark atmosphere that only prevails in the most classic horror films.

This is the uncut, previously unseen version and is not recommended for children.

Colour

**DETOUR**

Perhaps the most inexpensive but significant contribution to the Film Noir genre, Edgar G. Ulmer's *Detour* is one of those films that you see once and never forget.

Made in 1945 by the most ardent poverty row studio, PRC, the film is the story of a New York night club pianist (Tom Neal), whose singer-girlfriend gets a chance for the big time and hops off to L.A. Neal hangs in the big apple for awhile, but impulsively decides to meet her and hitchhikes a ride to the coast. Along the way, he encounters his "detour" - the cruel hand of fate. His life is forever changed, maimed and tilted.

Black & White

65 minutes



**SPIDER BABY**

Here is an oddity of enormous proportions. *Spider Baby* was made in 1964 and was truly a work of grade Z horror.

It has since risen to classic cult status. The film stars Lon Chaney Jr. (he must've been pushing 60) as a senior member of a clan who show down on other folks.

Chaney also sings the title song. Infamous black character actor Mantan Moreland (best known for his appearances in Charlie Chan movies) shows up, as well as lesser-known Sig Hag and Carol Ohmart.

This monstrosity comes to you in glorious black and white and will surely get your appetite whetted as well as your jaws quite filled.

Black & White

86 minutes

**JAILBAIT**

There is no obvious reason (outside of pressure from the distributor) why Ed (Plan 9 From Outer Space) Wood called his third feature film *Jail Bait*. It is by no means an exploitation film with under-age, over-sexed girls causing trouble in Anytown U.S.A. Instead, it is an ultra-cheap, unintentionally hilarious foray into the film noir genre, done in true Woodman style.

Made in 1954 for the Howco Film Company, Wood directed and co-wrote a slimy, smelly melodrama of small time crooks in constant run-ins with the law.

Shot in four days in a dirty little place called Monterey Park, *Jail Bait* has such an incredible taint, you almost feel the need to take a shower after seeing it.

Black & White



**SHE DEMONS**

In the grand old tradition of poverty row dementia, we are pleased to punch to bring you a real whopper of a film.

*'She Demons'* (1958) stars former Sheena of the Jungle, Irish McCalla, as the heroine in this sub-zero budget cheapie which revolves around a mad Nazi war criminal with a yen for turning good looking girls into female Frankenstein's. It is no coincidence that the same culprit, Dick Cunha, was responsible for the classic *'Frankenstein's Daughter'* done in the same year in the same "ahem" fashion. Some good comic relief from ex-number one son (from Mangham Charlie Chan flicks), Victor Sen Young and some dinky special effects and set backgrounds make this an unbeatable companion for your Ed Wood (Plan 9) and Phil Tucker (Robert Monster) film collection.

Black & White

90 minutes



**PLAN 9 FROM OUTER SPACE**

Take Bela Lugosi's last two minutes of film footage before he died, scratchy World War Two news reels, wobbly hub cap space ships, Crowell (a TV prophet), a 400lb Swedish wrestler and a beak-like ghoul, grill, mix financial backing from a Baptist Church and film making that breaks all the convention rules with great abandon - and you have the winner of the "Golden Turkey Awards" highest honour, worst film of all time.

The plot of "Plan 9" concerns space people raising the dead and turning them loose against fellow earthlings who, in the alien sim-dubs, are out to destroy the universe with nuclear testing. Some Plot! Some movie!

With coming attractions from the fifties.

Black & White

86 minutes



**M**

(1931) the classic documentary like study of the hunt by police and underworld alike for a psychopathic sex murderer of little girls, marked a turning point in the career of director Fritz Lang. In more ways than one it was his first sound film, but it was also personal reaction against the "big pictures" he had made prior to *M*. Dr. Mabius, Die Nibelungen, Metropolis, Spione - in which the protagonists were larger than life, often with elements of the Nietzschean Superman. Instead, of a larger than life presence, *M*'s protagonist is a pitiable, low-life figure (Peter Lorre) in a stunning motion picture debut involuntarily guilty of, in Lang's words, "the ugliest, most utterly bathosomic crime".

In his later Hollywood career, Lang made many films about ordinary people caught in circumstances beyond their control. *Fury*, *You Only Live Once*, *The Woman in the Window*, *Ministry of Fear*, *The Big Heat* - but *M* remained his personal favorite.

This film is presented in the original uncut German version with English subtitles.

Black & White



**BRIDE OF THE MONSTER**

The creator of Plan 9 From Outer Space and Glen or Glenda brings new meaning to the word "horror". Edward D. Wood Jr. again leaves a trail of shift acting, awful dialogue and incredibly lame special effects in his "creative" wake.

Watch as Lugosi force-feeds himself to a rubber stage prop - "octopus monster" in a scene that will leave you laughing endlessly.

High camp coming attractions from the fifties add further enjoyment to this, the third in our Ed Wood retrospective.

Black & White

78 minutes



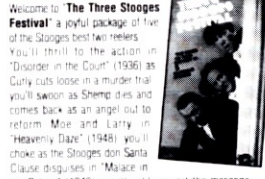
**THREE STOOGES FESTIVAL**

Welcome to *The Three Stooges Festival*! A joyful package of five of the Stooges best two reels. You'll thrill to the action in "Disorder in the Court" (1936) as Guffy cuts loose in a murder trial you'll savor as Shemp dies and comes back as an angel out to reform. Moe and Larry in "Heavenly Daze" (1948) you'll choke as the Stooges don Santa Clause disguises in "Moose in the Palace" (1949) you'll oh! oh! get the message there is an endless supply of belly laughs and hysterics as the kings of wild comedy come to you in this ADMIT ONE collector's special.

Who who who who what are you waiting for? Spread out and pick two fingers, porcine.

Black & White

90 minutes



**THE TERROR OF TINY TOWN**

You've heard about it - now see it! Sounds like a carnival pitch? How fitting, as Admit One brings you the most bizarre western ever made, the one with the all-midget cast. Filmed in 1938, *Terror of Tiny Town* had been included in everyone's worst film list, but as in the case of films we, Dieter Maupass and Plan 9 From Outer Space.

The Terror of Tiny Town is unintentional hilarity. To round out this round up, Admit One had added some great vintage coming attractions from the thirties.

"HI-YO LITTLE SILVER, AWAY..."

Black & White

62 minutes



**THE BRUTE MAN**

Rondo Hatton, a real life monster who did not need make-up, stars in the 1946 film about a youth horribly disfigured by a prank caused by his school chums. He sets out on a trail of revenge years later, raising this low budget suspense film to higher ground just on the strength of his riveting screen presence. A fine balance of reality and fantasy leaving the viewer with no choice but to be totally absorbed and entertained.

Black & White

62 minutes



**COMING NEXT WEEK...**

These Great Movie Trailers Admit One is delighted to give movie fans of all ages a chance to see two hours of assorted movie previews from the 30's to the 80's. Truly a high speed history of Hollywood film including Horror, Sci-Fi, Drama, Comedy, Musicals, Exploitation, Westerns, Serpents and many others in between, they're all here in one package that will keep you enthralled and totally entertained.

Colour & Black & White

120 minutes



**GLEN OR GLENDA**

Before "Plan From Outer Space" there was "Glen or Glenda" also known as "Lied Two Lives". This is a Truth or Consequences study of snick director Edward D. Wood Jr.'s desire to publicly air his personal demons - sex change and transsexuals. Packed with shift acting, non-sensical dialogue, meaningful lighting and Bela Lugosi's rambling on about doom in a truly mad doctor's lair, Wood manages in this first film to give us another true camp classic.

For added enjoyment, more great coming attractions from the fifties.

Black & White

65 minutes



**LITTLE SHOP OF HORRORS**

Admit One would like to welcome you to the *Little Shop of Horrors*. Produced and directed by Roger Corman in 1960, *Little Shop of Horrors* took two days and the result is considered a classic and one of the most effective and cost effective pieces of filmmaking accomplished. The plot concerns itself with Seymour Krelborn, a clerk in a florists' shop who becomes the unwitting slave of an obnoxious, blood-sucking plant that keeps screaming "Feed Me!" sending a hypnotized Seymour out in search of new victims. Admit One is absolutely blooming to be able to present this low budget gem for your enjoyment. Be sure to give it plenty of sun!

Black & White

AF 129



**REEFER MADNESS**

Meant to help high school kids and parents kick the marijuana habit - real threat or imagined - this 1939 low budget anti-drug propaganda film has inadvertently become a cult classic in colleges and revival houses across North America. Using the fact that putting turps into a homicidal, sex-crazed maniac unable to control yourself in even the simplest normal social functions, the cast excels itself admirably - creating new highs in high camp.

Black & White

63 minutes



**(EVERYBODY EXHALE)**

Black & White

63 minutes

**SUPERMAN - THE CARTOONS**

Eight of the 1940 colour Superman cartoons produced by the Fleischer Studios, the same men behind Betty Boop and Popeye. These cartoons transferred the comic book hero to the screen in beautiful, full colour, stop-motion animation shorts, creating another chapter in the superhero's legacy.

Also included is a black and white live-action theatrical short from 1953 called "Stamp Day for Superman" starring TV actor George Reeves.

Colour/Black & White

89 minutes



**FIVE MINUTES TO LIVE**

Johnny Cash (yes, the country singer) stars as a psycho kidnapper who holds a housewife (Gay Forester, who also wrote the film) hostage to extract a ransom from her wealthy husband. Also stars Ronny Howard (Opie on "The Andy Griffith Show") and Vic Tayback (Mel from the TV Show "Alice").

Black & White

89 minutes



**ALSO AVAILABLE FROM ADMIT ONE**

Dick Tracy/Dilemma/Scandal to Death (Double Feature)  
Dick Tracy vs Curbull/Bowery at Midnight (Double Feature)  
Dick Tracy, Detective/The Corpse Vanishes (Double Feature)  
Dick Tracy Meets Gruesome/Spooks Run Wild (Double Feature)  
Marijuana - The Devil's Weed  
Sherlock Holmes and the Secret Weapon/The Woman in Green (Double Feature)  
Sherlock Holmes - Terror by Night/Dressed to Kill (Double Feature)  
Chained for Life

Carnival Rock  
The Brain from Planet Arous  
Those Wild Bloopers  
International Crime  
The Sin of Hamlet/Dualbrook  
Go Johnny Go  
East Side Kids/The Lost City (Double Feature)  
Frankenstein's Daughter  
Mr. Moto's Last Warning/Meeting at Midnight (Double Feature)  
Gwinnah The Three Headed Monster

Lost Planet Airmen  
Night of the Living Dead  
White Zombie  
The Maniac  
Satan's Satellite  
Monster from Green Hell  
TV Ranties (Vol 1)  
The Robot vs The Atomic Mummy  
Teenage Crime Wave  
Hillbills in a Haunted House



Relive  
It  
At  
Home!

# ED WOOD

Original Soundtrack Recording



Music by Howard Shore  
(Mrs. Doubtfire, Philadelphia)



Album Produced by Howard Shore

HR-62002-2/4 Available on Hollywood Records Compact Discs and Cassettes.  
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